

'Flying Dutchman' Returns to the Metropolitan



Flagstad as Senta

By OSCAR THOMPSON

'DER FLIEGENDE HOLLÄNDER', the earliest of Wagner's stage works to figure intermittently in the American operatic repertoire, returned to the Metropolitan on Thursday evening, Dec. 9. The cast was largely that of the last previous performance on March 17, 1937, with Kirsten Flagstad, Friedrich Schorr, René Maison and Emanuel List in the chief roles. There was, however, a new conductor, Erich Leinsdorf, on whose shoulders the burdens of preparing this revival fell, with the death of Artur Bodanzky.

As this was Mr. Leinsdorf's first 'Holländer' it was scarcely to be expected that his achievement of it would have all of the authority and the surety of an experience in conducting that had been repeated many times. Nor did it have. The playing was clear and euphonious. The conductor had his forces well in hand. But although the performance could scarcely be described as tentative, it lacked thrust and energy. So little vitalized was the overture that this storm-tossed exordium served to recall the remark of one of the "Old Guard" critics who once referred to a particularly tepid performance as being more nearly that of Mendelssohn's 'Calm Sea and Prosperous Voyage'. What Mr. Leinsdorf will do with this music when he has had time to get it in his blood, so to speak, remains to be seen.

Miss Flagstad's Senta retains its considerable measure of personal appeal. She began the Ballad stiffly but warmed with each strophe as she carried it forward to a dramatic conclusion. By the



The Spinning Chorus; Right of Centre, Kerstin Thorborg as Mary

Wide World Studio



Schorr as the Holländer

time Erik had made his entreaty in this act (the cavatine of the last act was among the "cuts") she was precipitating into the house tones of impressive volume and stirring quality. This reviewer has never heard parts of Senta's music sung as Mme. Flagstad sings them.

Metropolitan Sentas Few

For Metropolitan subscribers there are not many Sentas with whom comparison may be made. Johanna Gadski and Maria Jeritza are the ones most likely to be mentioned. It is rather cu-

(Continued on page 7)

BOX HOLDERS VOTE SALE OF OPERA HOUSE

Real Estate Company Gives Discretionary Authority to Board of Directors of the Metropolitan Opera Association

STOCKHOLDERS of the Metropolitan Opera and Real Estate Company authorized the sale of the Metropolitan Opera House to the Metropolitan Opera Association for \$1,970,000 on Dec. 15 at a closed meeting held in the board room of the Guaranty Trust Company of New York at 140 Broadway. The step is designed to assure continuance of the Metropolitan Opera in New York.

The transfer, approved by a narrow margin, is subject to the final sanction

by the board of directors of the Metropolitan Opera and Real Estate Company, of which parterre box-holders are sole stockholders. Spokesmen for the Metropolitan Opera and Real Estate Company explained that the directors would meet within a "week or two" to act upon the plan. The Metropolitan Opera Association had requested an option to buy, effective until May 31, 1940. The producing company proposed to take title to the property, subject to the existing mortgage of \$470,000 for \$500,000 cash and \$1,000,000 in second mortgage bonds, payable in twenty-five years, with four per cent interest.

At the end of the meeting of more than two hours, the Metropolitan Opera and Real Estate Company made the following statement:

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MUSICIANS ORGANIZE BENEFIT FOR FINLAND

Goossens to Conduct NBC Symphony — Flagstad, Branzell, Melchior, Tibbett to Sing at New York Concert

A committee of musicians have organized a concert for the benefit of Finland, to be held at Carnegie Hall on the evening of Dec. 27. Four leading artists of the Metropolitan Opera have contributed their services: Kirsten Flagstad, Norwegian soprano; Karin Branzell, Swedish contralto; Lauritz Melchior, Danish tenor; Lawrence Tibbett,

American baritone. Eugene Goossens, conductor of the Cincinnati Symphony, has been released by his orchestra for a half-week in order to come to New York to conduct the NBC symphony. The proceeds of the concert will be contributed to Lotta Svard, Finnish women's organization.

Finnish Minister to Speak

The program will be made up chiefly of Scandinavian music. Works by Jean Sibelius, Finland's greatest composer, will be played. Mme. Flagstad will sing Norwegian songs; Mme. Branzell, songs by Sibelius in Swedish; Mr. Melchior will sing in his native Danish, and Mr. Tibbett in English. All four of the artists will join in 'Suomi', a song to Finland, written by the poet Runeberg. Hjalmar Procope, Finnish minister to the United States, will speak at the concert.

The committee in charge is headed by Countess Folke Bernadotte, chairman. Mrs. Lawrence Tibbett and Mrs. Perry Osborn are vice-chairmen, and Mrs. Lauritz Melchior is chairman of the artists' committee.

For The Holidays

The publishers of MUSICAL AMERICA take this means to express their most cordial Christmas greeting, and their best wishes for prosperity in the New Year, to members of the profession and the layman of music at home and abroad.

GANZ TO CONDUCT CHILDREN'S SERIES

**Composer - Pianist to Succeed
Late Ernest Schelling for
Philharmonic Concerts**

Rudolf Ganz, conductor, composer and pianist, has been engaged to succeed Ernest Schelling, who died suddenly on Dec. 8, as conductor for the remainder of the season of the New York Philharmonic-Symphony Society's Children's Concerts, according to an announcement made by Mrs. Melvin E. Sawin, chairman of the Young People's Concerts Committee. Mr. Ganz was Mr. Schelling's choice to replace him two seasons ago when the latter was ill in Switzerland. He will conduct both the Carnegie Hall and new Town Hall series.

The next concert of the Carnegie Hall series, scheduled for Dec. 23, has been postponed. The dates for the remainder of the series are as follows: Jan. 20, Feb. 17, March 2, April 13 and May 4. Tickets for Dec. 23 will be honored on May 4. The Town Hall series has been re-arranged as follows: Jan. 22, Feb. 19, March 4.

Mr. Ganz is the president of the Chicago Musical College and last spring and this past summer he conducted the Philharmonic-Symphony in special concerts devoted to Swiss music, the first at Carnegie Hall as part of the World's Fair Music Festival, the second under the patronage of the Swiss Consulate General at the Stadium. On Oct. 29 he gave a piano recital at the Town Hall.

Mr. Ganz was born in Zurich, Switz-



Rudolf Ganz

erland. In February, 1906, Mr. Ganz was first heard in New York with the New York Symphony Orchestra under Felix Weingartner. He conducted the St. Louis Symphony from 1921 to 1927, from which he resigned to become president of the Chicago Musical College.

He has written several works in the larger symphonic forms including a Symphony in E, *Conzertstück* for piano and orchestra, and *'Animal Pictures'*, which has been widely performed.

The Young People's Concerts under Mr. Ganz this season will follow the same general outline which Mr. Schelling had prepared and which the committee had previously announced to its subscribers and to the public.

James B. Clews estate, the John E. Parsons estate and the estate of the Duke of Roxburghe.

Their action in filing with the real estate company a demand for an appraisal is a routine procedure of corporation law. In this case, however, these stockholders might make use of the appraisal to demand their proportionate share of the value of the opera house when it is sold.

Under the sale agreement, each par-

SAN FRANCISCO MEN LAUNCH NEW SERIES

**Monteux, Entering Fifth Year as
Conductor, Leads Symphony
in Initial Concert**

SAN FRANCISCO, Dec. 20.—The San Francisco Symphony opened its twenty-eighth season on Dec. 8 with Pierre Monteux entering upon his fifth year as the orchestra's conductor. The program, which was repeated the following night before an SRO audience, consisted of Beethoven's *'Leonore'* Overture, Brahms's *Variations on a Theme by Haydn*, Ravel's *'Spanish Rhapsody'* and Sibelius's *Second Symphony*.

Mr. Monteux had re-seated the orchestra to the extent of putting the brasses on his right and the double basses at the rear of the stage. There was but one new face at a first stand, Frank Kuchynka, first bass player, formerly of Minneapolis.

Most important was the interest of the younger generation, which has become symphony-minded to the extent of buying all the boxes for the Saturday night concerts and blocks of seats for the Friday afternoon concerts. Private schools are represented in the Friday

terre box would be entitled to \$14,285 in cash and \$28,571 in second mortgage bonds. The original founders of the opera house paid 100,000 each for their parterre boxes, and boxes have sold since then for more than \$200,000.

If the board approves the transfer it will cause a major change in the affairs of the opera house. Most of the families in which the ultimate direction of the affairs of the house has remained for generations through ownership of the parterre boxes, will no longer have much, if any, power over the opera.

It was learned after the meeting that officials of the association had refused to give the boxholders and their representatives attending the session any assurance that the sale would insure the continuation of opera production under the plan used in recent years. It was also understood that no guaranty was given that, after the stockholders had surrendered their ownership of the parterre boxes through the sale, the general public might not be permitted to buy seats in the "Diamond Horseshoe".

Cornelius N. Bliss, chairman of the association, said at the close of the meeting that if the option was approved by the board, he would have an announcement to make concerning plans for the raising of a fund required for the completion of the purchase under the option and of other important projects which the association is considering.

The opera house, which occupies the entire block bounded by Broadway and Seventh Avenue between Thirty-ninth and Fortieth Streets, was erected in 1883. The Metropolitan Opera and Real Estate Company was established several years later when the auditorium of the opera house had to be reconditioned after a fire.

Sevitzky's Contract as Conductor Is Renewed

INDIANAPOLIS, IND., Dec. 20.—Fabien Sevitzky's contract as conductor of the Indianapolis Symphony was renewed at a meeting of the board of directors of the Indiana State Symphony Society during the week of Dec. 10. Mr. Sevitzky became conductor of the orchestra, following an appearance as guest conductor in 1936, and is now in his third year as musical director and conductor. Ferdinand Schaefer, who founded the orchestra ten years ago, is conductor emeritus.

P. S.



Pierre Monteux

audiences, but the boxholders are from University of California and Stamford University, and the boxes are held in the names of fraternities and sororities. Audiences have developed new enthusiasm with the influx of youthful listeners.

MARJORY M. FISHER

Harriet Henders, Soprano, Engaged by Metropolitan

**American Artist, Formerly of Prague
Opera, to Make Debut as Sophie
in 'Der Rosenkavalier'**

Harriet Henders, American lyric soprano, formerly of the German Opera in Prague, has been engaged for the Metropolitan and will make her debut as Sophie in *'Der Rosenkavalier'* on Fri-



Harriet Henders

day evening, Dec. 29. This was announced on Dec. 6 by General Manager Edward Johnson. Miss Henders also has been engaged by the Schola Cantorum to sing the soprano part in the first American performance of Mozart's *C Minor Mass* on Jan. 9.

Miss Henders was born in Marengo, Iowa, the daughter of a physician. Her first studies were with Bernhardt Bronson at Simpson College. On the death of her father, when she was eleven, she and her mother removed to California, where she continued her studies under Ragna Linné, singing in a church in Los Angeles, teaching and conducting a chorus. In 1929 she went to Vienna to coach with Frau Gutheil-Schroeder. There she dropped the last two letters of her name (Henderson) and made a debut as Mimi at Graz in 1931. In 1936 she became a member of the Prague Opera, singing Marzhenka (Marie) in *'The Bartered Bride'*. She was the first American to sing the role of Arabella in Strauss's opera when it had its Prague premiere.

Two years ago she was chosen by Toscanini to sing Marzeline in *'Fidelio'* at the Salzburg Festival. She has made guest appearances in Hamburg, Leipzig, Budapest and Vienna, singing Desdemona at the Austrian Staatsoper under the baton of de Sabata. Her roles include Susanna, Pamina, Eva, Mélisande, Mimi, Cio-Cio-San and Concepcion (*'L'Heure Espagnole'*), among many others.

Ernest Charles Succeeds to Musical Artists Guild Post

Ernest Charles was appointed active executive secretary of the American Guild of Musical Artists, Inc., succeeding Leo Fischer, who resigned on Dec. 15.

Beethoven Association Honor Lhevinne

Josef Lhevinne, pianist, was honored at a reception celebrating his birthday on Dec. 16 at the Beethoven Association in New York.

Women Composers of Religious Music

An Account Beginning with Miriam, the Prophetess of Genesis, and Leading to Our Times Shows Women Have Made Few Noteworthy Contributions to Church Music—America Also Represented

By CLEMENT ANTROBUS HARRIS

SINCE music is "Religion's Handmaid" one might naturally have expected that, as composers, women would have been especially prominent in church music. But, though the antiphonal chant sung and accompanied on the timbrel by the first known woman musician, Miriam the Prophetess, (Gen.xv20.) was liturgical and presumably her own spontaneous composition, this is not so. The case is one of many in which experience goes counter to philosophic speculation. Of the hundred and fifty women composers—that is about the number—whose names are to be found in musical dictionaries and biographical works, only one sixth have shown a special predilection for sacred music!

Taking the smaller forms first, I can find only one chant by a lady composer. It is a very fine 'single' chant in 'The Chart Book Companion to the Book of Common Prayer' and is by Ellen M. Cooper. Mrs. Elizabeth S. Lawrence, organist of Rugby Parish Church, England, 1842-77, composed some chants but they are not to be found in any of the many collections known to me.

Of hymn-tunes the number is, of course, greater, though still small. Dr. Riemann speaks of the chorales of Anna Amalia, Princess of Prussia, as "excellent." The composer was born on Nov. 9, 1723, and was a sister of Frederick the Great. Of examples to be found in modern collections the chief are a tune of the part-song type 'Now pray we for our country' by Eliza Flower, published in 1842 and once very popular; the tunes 'Eviene' and 'Hermas' by Francis Ridley Havergal; 'Ibstone' by Maria Tiddeman; and E. Josephine Troup's tunes 'Fellowship', 'Truth', and 'Stanton'.

In the Larger Forms

Turning now to music of larger scope, it is quite possible that future discoveries may send us back to the sixteenth century. For though the longer forms we now employ did not exist then, Clementine de Brouges, born about 1520, deserves to be ranked among the great composers of her day, and almost all "music makers" at that period wrote for the church. Her four-part chorus 'Da bei rami' is included in Paix's 'Orgel Tabulatur Buch'.

But we must stride over more than two centuries to find our next example. We discover her in the person of Marianne Martines or Martinier, daughter of the master of ceremonies to the Pope's Nuncio at Vienna, where she was born in 1744. Joseph Haydn, as a poor and unknown young man, lodged in a garret in her father's house, and taught her the harpsichord. Metastasio also lived in the house and was her instructor in literature. Porpora, the most famous singing-master of the day, gave her lessons in singing and composition. So apt a pupil did Marianne prove that she became the first woman to compose an oratorio or a Mass. Her first work of the former kind was 'Isacco' to Metastasio's words. The oratorio was performed by the Tonkünstler Societät in



H. Lambert

Above: Dame Ethel Smyth of England, Noted for Her 'Solemn Mass in D'

Right: Mrs. H. H. A. Beach of America, Who Has Written Works in Large Forms, Especially a Mass in E Flat



Right: Teresa Carreño of Venezuela, Only Woman Composer of a National Anthem



1782. She also composed another oratorio 'Santa Elena al Calvario'; a Mass; a psalm for four and eight voices; motets; arias; and secular music in various forms. I am under the impression that her Mass was sung in St. Stephen's Cathedral, Vienna, which is exceedingly probable, but I cannot trace the origin of it.

England's Contribution

If Austria can claim the first woman composer of an oratorio, England comes a close second. The honor of placing her country in this position belongs to Mary Linwood, born at Birmingham (one biographer says Leicester) in 1755, for she composed the oratorio 'David's First Victory', and did it in her eighty-sixth year,—at least that date, 1840, was the year of either its publication or performance, or both, in London. She died five years later.

We can speak with more certainty and detail, as regards performance of the second oratorio to be written by an Englishwoman. This was Mrs. Mounsey Bartholomew's 'The Nativity', produced at St. Martin's Hall, London, in connection with the Hullah concerts, on Jan. 17, 1855. It contains movements of much merit, some of which are still occasionally heard on the organ as voluntaries. A sacred cantata, 'Supplication and Thanksgiving', dedicated to the Prince of Wales, appeared from her pen in 1864.

Clara Angelica Macirone, though of an ancient Roman family, was born in London, England, Jan. 21, 1821. A Benedictus, performed in London, June 26, 1846, for which she received the congratulations of Mendelssohn; a 'Te Deum' and 'Jubilate', sung at Hanover Chapel, which were the first Service by a woman composer ever used in the Anglican church; an anthem 'By the waters of Babylon', sung in Canterbury, Ely, and other cathedrals; and some sacred songs, give her a high place among women composers of church music. Nearly half a century later an

American counterpart appeared in Mrs. H. H. A. Beach (née Amy M. Cheney) who has composed a Service in A, a Festival Jubilate, Four Canticles, and some seven anthems, as well as another work to be mentioned shortly. A 'Te Deum' in E flat has been written by

would seem to confirm this theory and show that it applied to both sexes. For she is the daughter of the second composer mentioned in this article.

The first Englishwoman to compose a Mass appears to have been Maud Valerie White, portions of whose work in this form were performed at a concert at the Royal Academy of Music in 1881. She was followed by Elizabeth Annie Nunn, who published a Mass in C for soli, chorus and orchestra, and other liturgical music. She died at a lamentably early age in 1894.

As the Mass is sung in a much smaller proportion of English and American than of Continental churches, it is rather remarkable that four English-speaking composers in succession should have written in this form. Yet such is the case: for to the two just mentioned we have to add two more. Mrs. H. H. A. Beach has written a Mass in E flat for mixed voices, soli, chorus and orchestra. It was produced in 1892. And the next year saw the production in the Royal Albert Hall, London, of Dame Ethel Smyth's 'Solemn Mass in D', under the baton of Sir Joseph Barnby. This work has been described as singularly masculine in character "virile, masterly in construction and workmanship, and particularly remarkable for the excellence and rich coloring of the orchestration." And it definitely placed its creator among the most eminent composers of her time.

MUSIC CLUBS LAUNCH MEMBERSHIP DRIVE

National Federation Outlines Program to Increase Public Support of Special Projects

The National Federation of Music Clubs, which has already more than half a million members, launched an intensive membership drive on the week of Nov. 26 with Mrs. John Alexander Jardine of Fargo, N. D., past president and now finance chairman, Mrs. S. LeRoy-Smith of Miami, Fla., chairman of special members, life and endowment, and the national president, Mrs. Vincent Hilles Ober, taking charge of the campaign.

The motivation of the drive is the desire to secure greater public support for such federation projects as the Edgar Stillman Kelley scholarship fund, which is designed to provide a musical education for talented young musicians who cannot pay for their own instruction; the biennial composition contests, which have launched many talented composers on their careers; and the Young Artists Contests, which for four decades have brought outstanding artists to opera and the concert stage. Five classes of membership will be sought: individual members, life members, who become eligible on payment of \$100, and donors, patrons and subscribers, whose contributions to the federation may range from \$500 to \$5,000.

Vittorio Giannini Composing Fifth Opera

Vittorio Giannini, composer, is at work on a new opera, his fifth, which has as its principal character, Casanova. Robert Simon is the librettist. The first performance of a new Concerto for two pianos by Mr. Giannini will be given at the recital of Pierre Luboshutz and Genia Nemenoff at Town Hall on Jan. 14. It is dedicated to the duo-pianists and is the composer's first essay in this form.

Helen E. Hood, also an American (b. Chelsea, Mass., 1863). As regards anthems, Clara Macirone has had few successors in the land of her birth, the chief, I think, being Alice Borton, 'Awake, put on strength', and Mrs. Clara H. Scott, 'Lead me to the Rock', and 'I Will Extol Thee'. Perhaps Charlotte Forster should also be mentioned for her 'Cornish Carol' which partakes of the nature of an anthem.

Domenica Teresa Milanollo, born at Savigliano near Turin in 1826, was chiefly famous as a violinist, but she must be mentioned here for her 'Ave Maria' for male voice chorus. She died in 1904.

The true identity of our next composer has to be recognized despite a quite unusual wealth of pseudonyms—Tesiery; Valgrund, Jasper and Banger. These stood for Maria F. C. de Reist, Vicomtesse de Grandval, who composed an oratorio 'La Fille de Jaire', a Mass, and a Stabat Mater.

But One National Anthem

It is worthy of note that few national anthems were written by great composers, and also that most of them are the only work, or only well-known work, of their authors. To this general rule the Venezuelan National Anthem is no exception. But it has a distinction all its own. It is the only work of its kind written by one of the gentler sex—the world-famous pianist Teresa Carreño.

Though the laws of heredity almost defy analysis, it is very generally held that talent is derived more often from a mother than a father. The case of Emily M. Lawrence, composer, among other works in the larger forms, of the sacred cantata 'The Ten Virgins', produced at Wembley, England, in 1893,

CHICAGO OPERA OFFERS NOVELTY, DEBUTS AND BENEFIT

Moniuszko's 'Halka' Sung in Polish—Gounod's 'Romeo and Juliet' Marks Establishing, 50 Years Ago, of Resident Opera—Gala Benefit Concert Held

CHICAGO, Dec. 20.

A PERFORMANCE of Moniuszko's opera 'Halka', sung in its original Polish; a benefit concert; a production of Gounod's 'Romeo and Juliet', marking the establishing fifty years ago of the first home of resident opera; the debuts of Lucy Monroe, Telma von Eisenhauer, Renée Treer, Ernest McChesney and Robert Topping, and the first appearance this season with the company of Elen Dosia, Elisabeth Rethberg and James Melton, have added to the brilliance of the Chicago City Opera in the sixth, and a portion of the seventh (and last), week of the season.

Several stars contributed their services to the special benefit concert given by the Chicago City Opera Company on Dec. 3, and Thelma von Eisenhauer, soprano, and Robert C. Topping, tenor, winners of the company's auditions for new singers, were also introduced to the opera public at this same concert. Singing by such artists as Giovanni Martinelli, Jan Kiepura, Andre Burdino, tenors, together with Dusolina Giannini and Elen Dosia, sopranos, could scarcely fail to please the most discriminating audience.

Mr. Martinelli probably established a record for sustained applause after his singing of Eleazar's aria from Halévy's 'La Juive' and the stirring 'Vesti la Giubba' from 'I Pagliacci'. The audience seemed to feel that the three encores he gave were just a start. After numerous bows Mr. Martinelli indicated with his hands that he had nothing more to sing. When applause continued he calmly sat down on the piano bench and gazed at the audience. Finally to quiet the house and allow the concert to proceed he confessed that the library was locked up and that the union had the key.

All Obligated to Add Encores

A Mexican folk song, 'Cielito Lindo', and 'Un Bel Di Vedremo' from 'Madame Butterfly' were Miss Giannini's numbers, but she also had to search for all available material she could find to sing as encores before she was permitted to finish her share of the concert.

Jan Kiepura, who has been absent from the opera company for several years, was most generous, singing 'M'appari' from 'Martha'; aria from 'Legenda Baltyku' by Nowowiejski; 'Che Gelida Manina' from 'La Bohème' and Rossini's 'La Danza', and extras, all sung in a finished, artistic style.

The French school was well represented by the polished singing of Mr. Burdino in an aria from Massenet's 'Hérodiade' and 'Le Rêve' from the same composer's 'Manon', and Miss Dosia's dramatic interpretation of an aria from Massenet's 'Thaïs', both artists being obliged to add several encores. Mr. Burdino and Miss Dosia ended the evening's concert with a duet from 'Romeo and Juliet'.

Miss Von Eisenhauer in her singing of 'Leise, Leise' from 'Der Freischütz' and Mr. Topping in 'Durch die Wälder' from the same opera, proved well able to hold their own in such august company and their allotment of roles will be awaited with interest. Both of these



Ernest McChesney



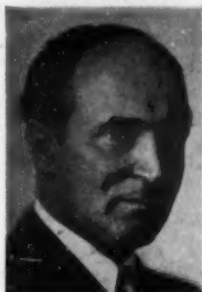
Lucy Monroe



Robert Weede



James Melton



Jerzy Bojanowski



Henry Weber

young artists have fine voices, good stage presence and seem destined to go far in the operatic world. Alexander Aster at the piano coped with the many and varied styles of singing, giving each artist proper support.

Melton Sings Pinkerton

Puccini's opera, 'Madame Butterfly', was repeated on Dec. 4, with two important changes of cast from the previous performance. Hilda Burke sang Cio Cio San for the first time this season and James Melton, as Pinkerton, made his re-entry for the season. Miss Burke was an appealing Butterfly and sang with sensitive appreciation for the music. Mr. Melton's Pinkerton was a praiseworthy performance and it was to be regretted that this was his only appearance with the opera company this season. He encompassed the Puccini phrases with ease and was a believable American naval officer, both in looks and action. Ada Paggi again sang Suzuki and George Czaplicki, Sharpless. Angelo Canarutto conducted excellently.

Massenet's opera, 'Manon', given on Dec. 6, introduced Elen Dosia in the name part in her first operatic role of the season. Jan Kiepura was Chevalier Des Grieux, singing this part for the first time this season. Another change in cast from previous hearings was Douglas Beattie as Count Des Grieux. Miss Dosia's Manon was appealing in its apparent combination of shallowness, wistfulness and general feminine helplessness. Her youthful appearance, combined with very beautiful singing, made her Manon one of the outstanding operatic performances of the season.

With the zest Mr. Kiepura brings to any part he portrays, he gave an exceptionally fine account of himself as Des Grieux, matching Miss Dosia's Manon in its youth. The entire performance had the excitement and exaltation in interpretation which this opera needs to give it first rank rating. The San Sulpice scene was a splendid climax of dramatic intensity. Mr. Beattie gave a dignified performance as the Count Des Grieux. Louis Hasselmans added to the occasion by excellent conducting. The balance of the cast was the same as in previous performances and included George Czaplicki, Giuseppe Cavadore, Reinhold Schmidt, Louisa Hoe, Josephine Swinney, Elizabeth Brown, John Macdonald and Lillian Padorr.

Dusolina Giannini gave her first Tosca in Chicago on Dec. 7, when Puccini's opera

of that name was given in connection with the board of education Thursday performances. Miss Giannini's Tosca was compelling in its dramatic intensity, the immense vocal reserves which she can call into action when necessary, being given full scope as the plot developed. It was a breath-taking performance. Armand Tokaytan was an admirable Cavaradossi, singing with his usual pliant ease and giving a well-sustained dramatic interpretation in line with Miss Giannini's dynamic work.

Carlo Morelli, appearing as Scarpia for the first time, proved well able to cope with the vocal and dramatic demands this part entails. Other parts were in the capable hands of Douglas Beattie, Margery Mayer, Giuseppe Cavadore and Pompilio Malatesta. Angelo Canarutto conducted with authority.

Verdi's 'Rigoletto' was repeated on Dec. 8, Jan Kiepura singing the part of the Duke of Mantua; Hilde Reggiani, Gilda; Robert Weede, Rigoletto; Virgilio Lazzari, Sparafucile and Margery Mayer, Maddalena. Others in the cast were Douglas Beattie, Harriet Brewer, Giuseppe Cavadore, John Daggett Howell, Edward Stack, Monna Van and Lillian Padorr. Incidental dances were again given by the Littlefield ballet. Leo Kopp conducted.

Elisabeth Rethberg made her first and only appearance with the company on Dec. 9, when she sang Leonora in Verdi's 'Il Trovatore'. With the addition of such fine artists as Giovanni Martinelli, Elen Longone and Carlo Morelli, the performance moved along at a brisk tempo, giving it a delightful freshness. Minor parts were taken by Virgilio Lazzari, Giuseppe Cavadore, Harriet Brewer and Edward Stack. Henry Weber conducted, seeming to discover new beauties in the score and inspiration for the artists on the stage. The massed chorus effects were ably handled.

McChesney Makes Debut

A sentimental gesture was in part responsible for choosing Gounod's opera, 'Romeo and Juliet' on the evening of Dec. 9, as it was just fifty years ago that the first home of resident opera was established—the Auditorium Theatre—at which time this same opera was given as the opening performance with Adelina Patti as Juliet.

Elen Dosia was a charming Juliet, singing and acting the part in a radiant manner. Ernest McChesney made his debut with the company as Romeo, and while one was somewhat conscious of the nervousness attendant on such an important debut, he sang with authority and acted the role with a fine sense of proportion for its dramatic values. Douglas Beattie, as Capulet, gave a noble account of himself and John Daggett Howell as Mercutio, was likewise splendidly cast. Others who aided in making the performance a notable one were Giuseppe Cavadore, Mark Love, Margery Mayer, Ada Paggi, John Macdonald and Howard Roberts. Louis Hasselmans did an excellent job of conducting.

A special performance of Moniuszko's opera, 'Halka', was given on Dec. 10, with Jan Kiepura as Jontek. Renée Treer, as Halka, made her Chicago debut, disclosing a voice of bright luminous quality. The opera was sung in its original language, Polish, bringing to the fore the many fine Polish artists attached to the company, such as George Czaplicki, Vale-

'Butterfly,' 'Manon,' 'Tosca,' 'Rigoletto,' 'Trovatore,' 'Otello,' 'Carmen' Are Repeated—Five Singers Make Debuts and Three, First Appearance of Season

rie Glowacki, Valentine Figniak, Edward Grabinski and Carl Kosinski. Mark Love completed the fine cast. Especially noteworthy was Mr. Kiepura's singing in this opera, arousing such enthusiasm that he was forced to break the 'no encore' rule and repeat his aria in the last act.

The chorus work was supplied by the Filareci-Dudziaz, which has taken part in previous local performances of this opera. The Littlefield Ballet staged three Polish dances very effectively. The beautiful music was conducted with excellent taste by Jerzy Bojanowski who kept both singers and orchestra well in hand and the performance at a lively pace.

On Sunday afternoon the Littlefield Ballet gave a dance program, including a first Chicago performance of Hans Christian Andersen's 'The Snow Queen', with great success. Dorothe Littlefield and Joan McCracken danced the leading roles with sparkling vivacity. Catherine Littlefield appeared in 'Viennese Waltz' and 'Aurora's Wedding', and made a great personal success, while the entire personnel received due appreciation for its well routined work.

Bizet's opera, 'Carmen', was again given on Dec. 11, but with many noteworthy changes of cast and debuts. Dusolina Giannini appeared for the first time this season as Carmen, a role which seemed especially suited to her vocally. Lucy Monroe made her Chicago operatic debut as Micaëla and Giovanni Martinelli sang Don José for the first time here. Miss Monroe was a pretty Micaëla and sang the music delightfully. Mr. Martinelli was excellent as Don José, singing with his opulent wealth of tone which seems inexhaustible and acting the part with convincing fervor.

George Czaplicki was a splendid Escamillo. Others in the cast were Douglas Beattie, John Daggett Howell, Helen Margolyne, Elizabeth Brown, Giuseppe Cavadore and Anthony Marlowe. The Littlefield ballet again provided the colorful dances in the last act and the chorus work was very well done. Henry Weber conducted with zest, giving the score its full measure of pulsating liveliness.

'Otello' was repeated again on Dec. 12, the only important change of cast being Edith Mason as Desdemona, which was a poignant masterpiece and her voice was most effectively used to convey the true measure of tragic feeling. Giovanni Martinelli repeated his dramatic portrayal of the title role and Carlo Morelli again proved a most villainous Iago. Others who were again in the cast were Ada Paggi, Giuseppe Cavadore, Kenneth Morrow, Mark Love and Edward Stack. Henry Weber conducted.

A repetition of Verdi's 'Rigoletto' was given on Dec. 14, without change of cast, the leading roles again being sung by Jan Kiepura, the Duke; Hilde Reggiani, Gilda; Robert Weede, Rigoletto; Virgilio Lazzari, Sparafucile; Margery Mayer, Maddalena. Harriet Brewer, Douglas Beattie, Giuseppe Cavadore, John Daggett Howell, Edward Stack, Lillian Padorr and Josephine Swinney again appeared in the parts they had sung in previous performances. Leo Kopp again conducted and the Littlefield ballet furnished the incidental dances.

CHARLES QUINT

Marta Eggert Engaged by Chicago Opera

Martha Eggert, soprano, will make her American operatic debut with the Chicago Opera Company in a performance of 'La Bohème', when she will appear with her husband, Jan Kiepura, on Dec. 31. She has been engaged to sing in a new Rodgers and Hart musical.

OPERAS AND SINGERS RE-ENTER METROPOLITAN LISTS

(Continued from page 3)

rious to note that Jeritza and Flagstad between them have sung in nearly half the representations of 'The Flying Dutchman' in the house, the total at this writing being only thirty-one. Of course, the opera had representations elsewhere in New York in its early years, but it never gained the popularity that would make Senta a role like Elsa or Elisabeth, to be essayed sooner or later by every well-equipped soprano.

The gloomy Dutchman remains one of Mr. Schorr's best parts, irrespective of his difficulty in coping with its demand for notes above the staff. He had little tone for these at the revival, particularly in the last act. But he delivered the air, 'Die Frist ist um' with a telling command of its dramatic force and there was much that was gripping in his treatment of the duet scene with Senta in the second act. If his impersonation does not possess all the demonic inner fire that is associated with the character, it is still an exceedingly well-composed study in the darker moods. Happily, he seemed completely unaware of the mounting amusement of members of the audience over the dust clouds that were visible whenever he swirled his long black cloak.

Mr. Maison's Erik was a robust one, both in voice and his manner of treating the action. His very un-German production gave a curious tang to his words, but that is not a new story. The Daland of List appropriately stopped short of the broad comedy which mars some portrayals of the old sea dog. Mr. Laufkoetter did what he could with the song of the steersman, but his was scarcely the lyric production to make the audience feel as he may have felt about "mein Maedel" and the South wind's blow.

Chorus Well Prepared

The chorus had been well prepared by Konrad Neuger and Serge Soudeikine's scenery had the same effectiveness it had when first exposed to the eye in the so-called "Jeritza revival" of 1931. Mr. Sachse saw to it that the Dutchman's ship arrived on time with no such contretemps as that related by David Bispham of a performance in London when it was necessary for the head stage carpenter to place a plank at the disposal of Bispham so that he could get

CAST OF REVIVAL

The Hollander.....	Friedrich Schorr
Daland	Emanuel List
Senta	Kirsten Flagstad
Mary	Kerstin Thorborg
Erik	René Maison
The Steersman.....	Karl Laufkoetter
Conductor, Erich Leinsdorf	
Stage Director, Leopold Sachse; Chorus	
Master, Konrad Neuger.	

to the shore and begin 'The term is past'.

Curiously enough, two of the absences of this work from the Metropolitan repertory were precisely seven years each—the term that the Dutchman was required to sail the seas between visits to terra firma. He entered port at this revival after a lapse of only two full seasons, but in the meantime there had been a distinct improvement in the matter of moving clouds. No attempt was made to show the sinking ship at the end of the opera or Senta and the Dutchman arising from the sea in their death embrace. Instead, there was the familiar crimson sky.

'Tannhäuser' Makes Its Entry

On the afternoon of Dec. 1, in a benefit for the Alliance for the Guidance of Rural Youth, Wagner's 'Tannhäuser' had its first performance of the season at the Metropolitan. The cast was as follows:

Landgraf Hermann.....	Emanuel List
Tannhäuser	Lauritz Melchior
Wolfgram	Lawrence Tibbett
Walther	Karl Laufkoetter
Biterolf	Arnold Gabor
Heinrich	Giordano Paltrinieri
Reinmar	John Gurney
Elisabeth	Lotte Lehmann
Venus	Dorothee Manski
A Young Shepherd.....	Maxine Stellman

Had it not been for the magnificent performance of Lotte Lehmann as Elisabeth and Mr. Leinsdorf's penetrating treatment of the score, the story of this first 'Tannhäuser' would have been a very different one. For his work lays a heavy dramatic burden upon the performers; unless it is superlatively done, it becomes stodgy and unconvincing. One could pick out dozens of examples of Mme. Lehmann's artistry, but nothing was more characteristic than the heart-breaking poignance of her singing of the words: "Heinrich, was thatet ihr mir an?" And her entrance into the hall of song was radiant with joy and exultant hope. Never once did one doubt the nobility and suffering of this Elisabeth; she was an entirely different woman from the weeping willow which is often presented as Wagner's ideal, heaven forbid.

Benefit 'Parsifal' and 'Tannhäuser', 'Walküre', and 'Meistersinger' Represent Wagnerian Repertoire—First 'Rosenkavalier' and 'Boris Godunoff' Given—'Traviata', 'Rigoletto' and Aida Return—Grace Moore Sings Manon—Reggiani, Olitzki, Harrell and St. Leger Make Debuts



FOUR SOPRANOS WHO RE-ENTER NEW YORK'S OPERA

Grace Moore (Above Left) as the Season's First Manon

Lotte Lehmann (Above Right) as Sieglinde in 'Die Walküre'

Marjorie Lawrence (Top Right) Was Brünnhilde in the Initial 'Walküre'

Helen Jepson (Lower Right) Sang First in 'La Traviata'

Mr. Melchior carried the major vocal burden of the afternoon with aplomb, his voice ringing with stirring vitality through the orchestra and ensemble. But his Tannhäuser does not have the dramatic finish of his Tristan, nor does the music which Wagner allotted to his hero improve with time. Mr. Tibbett's Wolfgram was vocally on a high plane, and his German diction

was admirable. But why the beardless, handsome youth, which he presented to us, when Wolfgram is definitely out of the race, as far as Elisabeth is concerned? Mr. List sang superbly, and the rest of the cast was generally satisfactory. Of the 'Bacchanale' the less said the better. Solo dancers included Ruthanna Boris, Monna Montes, (Continued on page 20)



Wide World

Eyvind Laholm as Siegmund, the Role of His Debut



Seymour

Hilde Reggiani First Appeared as Gilda in 'Rigoletto'



Wide World

Walter Olitzki Made His Entry in the Role of Beckmesser



Wide World

Herbert Jansson Sang His First Hans Sachs at the Metropolitan



Drucker-Hilbert

The Guest Table at the Banquet Given by The Bohemians on December 17 in Honor of Theodore Steinway

STEINWAY HONORED BY THE BOHEMIANS

Hutcheson Pays Tribute to Manufacturer at Dinner—Noted Artists Participate

The Bohemians, New York musicians club, honored Theodore E. Steinway, president of Steinway and Sons, at a dinner and musical program at the Waldorf-Astoria on Dec. 17 "in grateful recognition of many courtesies extended to The Bohemians".

Ernest Hutcheson, president of the musicians club, paid tribute to the guest of honor, as artist, scientist and music lover as well as business man and manufacturer. Mr. Steinway gave a humorous resumé of the events of his career, beginning with his birth in 1883 and reminding his hearers that the only other important musical event of that year was the opening of the Metropolitan Opera House. He told how by turns he aspired to be a singer, a violinist, a pianist and finally a composer, only to be told by his father that his place was in the manufacture of pianos, "with no foolishness about it". He traced his rise to the place of "head office boy", as he humorously termed the presidency of the firm, thereby entitling him to a dinner of The Bohemians. He paid particular tribute to Paderewski in referring to the many great artists who had figured in his life. When Mr. Steinway had finished, Mr. Hutcheson evoked further applause by a graceful tribute to Mrs. Steinway. Telegrams were read from Serge and Natalie Koussevitzky, Josef and Betty Hofmann and Albert Spalding.

Musical Program Given

The musical program was given by Marjorie Lawrence, soprano of the Metropolitan Opera; Rudolf Serkin, pianist, who substituted for Carl Friedberg, who was ill; Jascha Heifetz, violinist; and Vitya Vronsky and Victor Babin, duo-pianists. Mr. Serkin played Schumann's 'Abegg Variations'; Miss Lawrence, accompanied by Felix Wolfes, sang 'Brünnhilde's Immolation' from Wagner's 'Götterdämmerung'; Mr. Heifetz played Saint-Saëns's 'Havanaise' and a Tchaikovsky Valse, with Emanuel Bay at the piano; and Vronsky and Babin offered a Busoni Duetto Concertante; Rachmaninoff's 'Vocalise', arranged by Mr. Babin, and Valse; and



Theodore E. Steinway

the 'Dance of the Buffoons' from Rimsky-Korsakoff's 'The Snow Maiden', also arranged by Mr. Babin.

The entertainment committee included Albert von Doenhoff, Carl Deis and James Friskin.

Seated at the guest table were: Victor Babin, John Barbirolli, Mrs. Barbirolli, Georges Barrère, Mrs. Barrère, Alexandre Brailowsky, Mrs. Brailowsky, Walter Damrosch, Mrs. Damrosch, Jacques Danielson, Olin Downes, Mischa Elman, Mrs. Elman, George Engles, Mrs. Engles, John Erskine, Mrs. Carl Friedberg, Fraser Gange, Mrs. Gange, Emilio de Gogorza, Jascha Heifetz, Mrs. Heifetz, Fanny Hurst, Ernest Hutcheson, Herman Irion, Mrs. Irion, Frederic Jagel, Mrs. Jagel, Edward Johnson, Josef Lhevinne, Rosina Lhevinne, Leonard Lieblich, Emanuel List, Mrs. List, Sergei Rachmaninoff, Mrs. Rachmaninoff, Moriz Rosenthal, Mrs. Rosenthal, Artur Rubinstein, Mrs. Rubinstein, Felix Salmond, Mrs. Salmond, Olga Samaroff, David Sarnoff, Mrs. Sarnoff, Friedrich Schorr, Mrs. Schorr, Rudolf Serkin, Mrs. Frederick T. Steinway, Theodore E. Steinway, Mrs. Steinway, William R. Steinway, Mrs. Steinway, Albert Stoessel, Mrs. Stoessel, Deems Taylor, Oscar Thompson, Vitya Vronsky, Oscar Wagner, Mrs. Herbert Witherpoon, Princess Irina Wolkonsky, Helen Worden, Edward Ziegler.

Chicago to Hear Moniuszko's 'Strazny Dwor'

CHICAGO, Dec. 16.—'Strazny Dwor' ('The Haunted Castle'), popular Polish opera written by Stanislaus Moniuszko, will be performed on Feb. 18 under the direction of Jerzy Bojanowski, prominent exponent of Polish music, who will also conduct the opera. Jan Kiepusa and George Czaplicki will head the cast. The performance will be a sequel to that of 'Halka' by the same composer, given by the Chicago City Opera Company on Dec. 10.

PHILADELPHIANS END RACHMANINOFF LIST

Composer Conducts 'The Bells' and Third Symphony—'Don Quixote' Performed

PHILADELPHIA, Dec. 20.—With the composer-pianist conducting, the Philadelphia Orchestra brought its Rachmaninoff cycle to a close with concerts on Dec. 8 and 9. Listed were:

ALL-RACHMANINOFF PROGRAM
Symphony No. 3, in A Minor, Op. 44; 'The Bells' (After Poe). For Orchestra, Chorus, and solo voices. Susanne Fisher, Soprano; Jan Pearce, Tenor; Mack Harrell, Baritone; The Westminster Choir.

The feature was 'The Bells', which in structure, musical substance, orchestration and choral writing, stands forth as a composition of exceptional interest and distinction not to speak of the imaginative and vital treatment of Poe's text. Orchestra, chorus and soloists were responsive to the composer's direction, his conducting evidencing notable authority and vigor of style. The Philadelphia Orchestra musicians gave him of their best and the Westminster Choir disclosed brilliantly its resources in ensemble and tone quality. In Miss Fisher and Messrs Pearce and Harrell, the vocal solo passages had exponents who contributed artistically and effectively to the success of the occasion. The Third Symphony was set forth by composer and orchestra convincingly.

Orchestra Members Are Soloists

Three first-desk men of the orchestra scored as soloists at the concerts of Dec. 15-16-18, Eugene Ormandy conducting. The program offered:

Two Chorale Preludes.....Bach-Ormandy
'O Mensch, bewein' dein' Sünde gross'
'Wachet auf, ruft uns die Stimme'
Suite in A Minor for Flute and Strings....
Telemann
(William Kincaid)
Symphony No. 39, in E Flat.....Mozart
'Don Quixote'.....Strauss
Incidental solos: Bernar Heifetz, 'cello
Samuel Lifschey, viola

In interpretation of an exceptionally attractive and diversified program, Mr. Ormandy showed himself in conductorial top form. The Bach chorale-preludes were finely published. The Telemann A Minor Suite was delightfully performed, Mr. Kincaid playing the solo part in masterly style. Allan Farnham was heard in the cembalo accompaniments in some of the six movements.

The E Flat symphony was handled

with the deftness and taste usually revealed in Mr. Ormandy's definition of Mozart's music and the performance was appropriate and satisfying. 'Don Quixote' was another vehicle for the display of Mr. Ormandy's stylistic versatility. Bernar Heifetz and Samuel Lifschey, respectively associate first 'cellist and first violist of the orchestra, won substantial applause.

Youth Concert Given

Music appropriate to the Christmas season had an important part in the program offered at the orchestra's third Concert for Youth on Dec. 13, Mr. Ormandy conducting. Listed were the Overture to Humperdinck's 'Hansel and Gretel', and a group of items by Donastia, Sweelinck, and Gevaert—sung by the Choir of Old Saint Peter's Church under Harold W. Gilbert. Other orchestral numbers were Rachmaninoff's 'Isle of the Dead' and Franck's symphony. Featured as soloist was Frederick Vogelgesang, young violinist and a member of the orchestra. Exhibiting endowments of a virtuoso order in Glazounoff's A Minor Concerto, he was enthusiastically acclaimed.

WILLIAM E. SMITH

Holiday Dance Festival Planned by Frances Hawkins

A holiday dance festival, sponsored by Frances Hawkins, will present Carmelita Maracci, Spanish dancer; the American Ballet Caravan directed by Lincoln Kirstein; Martha Graham and her dance group; and Sai Shoki, Korean dancer, at the St. James Theatre during the final week in December. Miss Maracci will be seen on the afternoon of Dec. 30, the American Ballet Caravan on the evenings of Dec. 26 and 31 and the afternoons of Dec. 28 and 30, Martha Graham and her troupe on Dec. 27, 29 and 30, and Sai Shoki on Dec. 28.

Jooss Ballet, Coming to America, to Offer New Works

The entire Jooss Ballet is expected to arrive in New York about Dec. 27 on a Netherlands steamer. Despite war conditions the troupe was able to complete its fall tour of Wales and Ireland. The ballet opens its American tour in Wilkes-Barre, Pa., on Jan. 4, and will tour the eastern seaboard during January and February, including its first visit to Havana. Later the company is routed to the coast. Two new ballets, 'Chronica' and 'A Spring Tale', will be included in this year's programs.



Dear Musical America:

Have you seen the current production of 'Boris Godunoff' at the Metropolitan? If so, I take it for granted that you felt Irra Petina did a capital bit of work in not only singing but dancing the song of the Czar's son, Feodor, in the apartment scene. But I wonder what that other Feodor—the giant Chaliapin—would have said (and done!) about it if this particular "business" had been attempted at one of his performances of the crime-haunted czar.

Truth to tell, Miss Petina's success with her dancing rather spoils the Czar's sudden entrance at this point, particularly since it evokes applause. With Chaliapin, there was something terrifying about the manner in which the unexpected appearance of Boris choked off the merriment in the room. The opening of the door at the back of the chamber seemed to paralyze the two children and their nurse. One felt something formidable, even dangerous in the figure standing in the doorway. The instantaneous change from a nursery romp to the deadly earnestness of the Czar's personality was more than a little baleful in its effect.

Nothing of the kind is possible, of course, if a part of the audience is putting palm to palm in appreciation of Miss Petina's cleverness at the time the Czar comes into sight. Would Chaliapin have permitted any artist, however clever and legitimate her bid for applause, to spoil his entrance? I can hear a chorus of emphatic "noes" from everyone associated with him. And I have had it from two women singers who sang with him that he was not always as gentle as a lamb in getting his way. One told me she thought her wrist had been broken by his grip.

And as for Shuisky in 'Boris', I used to wonder whether the singer of that role had the same feeling that I had about the possibility of his being throttled then and there!

* * *

The following letter from the eminent undersigned speaks for its tidy self (I'm neutral):

My dear Evil One:

May I hereby start a collection of Musical Boners. Perpetuated by Supposedly Respectable Writers? My best item to date is this one, from Burton Roscoe's volume, "Before I forget":

"Just before the war Frederick Stock, the conductor of the Chicago Symphony Orchestra, had arranged with Gustav Mahler, the Austrian composer, to stage in

Chicago the world premiere of Mahler's so-called "Symphony of a Thousand". Mahler mailed the score to Stock just before August 4, 1914. The score was seized in England and held there for the duration of the war in the belief that it was an elaborate cipher message to Germany spies" (pp. 338-39).

A fine story, exposing the stupidity of wartime censors, etc. The only hitch is, of course, that Mahler died three years before the war, and so could not have mailed the score to Stock "just before August 4, 1914". As to the world premiere of Mahler's 'Symphony of a Thousand', it took place in Munich on Sept. 12, 1910, under Mahler's direction, although Egon Wellesz in Hull's Dictionary gives the wrong date, Sept. 12, 1908, which was copied also in the program notes of American orchestras.

Yours for more circumspection,
NICOLAS SLONIMSKY

* * *

And since this is old friends' week, I take relish in printing the following from the admirable critic of the St. Paul Dispatch and Pioneer Press:

Dear Mephisto:

Happening to tune in on a program of organ transcriptions, the other day, I heard this:

"Mr. Blank will now play 'Dedication' from Franz's great opera, 'Widmung'."

All I can say about it is that I should love, some day, to hear 'The Trout' from Schubert's great opera, 'Die Forelle'.

Again, the radio contributed to the sum of something or other last Sunday evening, when the Ford Hour announcer referred elegantly to 'François Schubert'. Would you know why? Would anybody?

Sincerely yours,
FRANCES BOARDMAN,
Music Critic

* * *

This one I pass on to our motor vehicle and pusher-puller department:

Dear Mephisto:

An admirer of Mme. Flagstad's is in a quandary. You can't take the horses out of her carriage and draw it through the streets to show your enthusiasm. What I wondered was, do you think the taxi company would mind if you took the motor out of her taxi and pushed it through the streets? After all, it entails more effort and effort and therefore might be said to show more enthusiasm.

Puzzled,
HELEN C. BIRTWELL

* * *

A fastidious friend who seldom nods has prepared this little list of don'ts for those who would like to talk correctly about their music. Here it is:

Don't say the 'Sorcerer's Apprentice'.

Say 'The Apprentice Sorcerer'. There is really a difference and it's the latter that conforms to the meaning of the French title 'L'Apprenti Sorcier'.

Don't call the composer de Falla unless you use the entire name, Manuel de Falla. Say just Falla. That's Spanish usage.

Don't call the opera 'I Pagliacci'. Leoncavallo's own score has no "I". Neither has the published score. Say just 'Pagliacci'.

Don't say 'La Tosca'. That is the title of the play, but not the opera, which is just 'Tosca'. If you want "la", plus "la-la-la", the place to find it is in some of the old coloratura operas.

* * *

Some day I am going to call upon the F. B. I. to clear up a knotty problem pertaining to music.

Who is it that writes the unbelievable requests for information about music that could only be answered after years of hard labor and on reams of paper—enough to make a three-volume ency-

clopedia?

Are these requests perhaps sent out by children who are trying to do their homework in connection with music appreciation classes? Or is the world as full of morons as the moving picture nabobs seem to think it is in designing

ment. I don't see—the piano. Do you think somebody has stolen it?"

* * *

From *Musical Opinion* (London) comes a story about Schönberg's formidable Piano Pieces, Op. 11, which reminds me of an ingenious method for

SCHERZANDO SKETCHES

By George Hager

No. 75



"So-o-o, you think my voice is 'undernourished'!"

their films for an average age of fourteen?

Here, for instance, is a bona fide request received by a leading music publishing house and passed on to me:

"Sirs: Would you please send me some information on music and composers? Thank you."

And here is one from my own stack of mail of a few days earlier:

"Dear Sir: Please send me a list of all composers, American and foreign, living and dead, with a short biographical sketch of each."

I don't know what my friends, the music publishers, are doing about it, but I am postponing the answer to the letter that came to me, because I am afraid that if I sat down and at once named all the composers (American and foreign, living and dead), by some slip of the memory I might overlook as many as three.

* * *

Better late than never! This sage observation is occasioned by the circumstance that your contemporary, *Radio Daily*, has beaten me to the re-telling of a tale about Rachmaninoff that was crooned into my ear too late for me to pass it on to you a fortnight ago.

It seems that the supposedly gloomy Sergei has a sense of humor that has never been publicized, much less advertised. It came to light after a luncheon in the Rainbow Room high over Radio City, at which he was the guest of Lenox Lohr and George Engles.

The guest was taken by his hosts for a stroll about the parapet, in the course of which various buildings were pointed out to him.

"And that", said Engles, "is where you live. I can see right into your living room—I can even see the piano."

Rachmaninoff looked solemnly at the building indicated by the pointed finger, then said:

"I see—the building; I see—the apart-

increasing one's interest in modern and all-too-modern music, discovered by an impish friend of mine. Says the writer:

"A well known professor of composition makes a practice of playing these pieces to his pupils in two ways, first as written and subsequently upside down; without being shown the score, the pupils are then asked to decide which is the correct version, and we regret to say that the vast majority plump for upside down!"

Now my friend applies this principle to the turnstile phonograph, and gives the records a twirl in the wrong direction. You have no idea how much more exotic Strauss's 'Dance of the Seven Veils' from 'Salome', for instance, sounds when it is played backwards! And much of Hindemith's chamber music becomes positively benign and harmonically gentle as a lamb when submitted to this process. Who knows? Perhaps some of our contemporary composers have been writing in the wrong direction.

* * *

With bated breath, I have awaited the explosion that should have followed the bombshell fired by Sigmund Spaeth when he declared in Philadelphia (as reported by the Associated Press) that our symphony orchestras in the larger cities are "run by women—50 per cent of whom are completely ignorant of music."

Is it possible that Sig's bombshell was a dud? If so, think of the nerves of the millions that are being frazzled by the suspense! Dear ladies, it is not yet too late to save the day, not only for yourselves, but for our redoubtable tune detective, confides your

Mephisto

Community Concerts Holds Its Annual Conference



Community Concerts Executives and Field Representatives with Several Columbia Concerts Executives and Artists at One of the Social Events Held During the Conference

THE tenth annual Community Concert Service Conference, which began on Dec. 11, was attended by all field representatives and executives of the Eastern and Western divisions of the service. The conference closed on Dec. 22, allowing all representatives to return to their homes for the Christmas holidays. Two new men were added to the field staff, Craig Hutchinson of Buffalo, and Herbert Fox, of Schenectady, N. Y.

The conference was addressed on Dec. 12 by Arthur Judson, president of Columbia Concerts Corporation, and by F. C. Schang; on Dec. 13 by F. C. Coppicus; on Dec. 14 by Jack Salter; on Dec. 15 by Horace Parmelee; on Dec.

13 by Lawrence Evans, and on Dec. 21 by Calvin Franklin, all of Columbia Concerts. Auditions of new artists considered for Columbia Concerts lists were heard almost every afternoon.

Many Receptions Held

Those attending during the week also had an opportunity to attend many performances at the Metropolitan Opera House and to hear Jascha Heifetz, Yehudi Menuhin, Robert Virovai, and Mischa Elman with the Philadelphia Orchestra, as well as several programs by the New York Philharmonic-Symphony. Many parties and receptions were also given.

On Dec. 17, Robert Ferguson, Eastern Manager, and Mrs. Ferguson, held

a buffet luncheon at their home in Connecticut for both the Eastern and Western divisions. Another highlight of the conference was the motion picture record of Ben Lobdill's travels in South Africa. The interesting film was of three hours duration.

The tenth anniversary party for Ward French and the Community Concerts representatives was given by the Columbia Concerts Corporation at the Essex House on Dec. 21. Artists who accepted invitations were Grace Moore, Lawrence Tibbett, Yehudi Menuhin, Helen Jepson, Vladimir Horowitz, José Iturbi, Bidu Sayao, Nino Martini, Charles Kullman, James Melton, Risé Stevens, Lucy Monroe, Albert Spalding, Rose Bampton, Wilfred Pelletier, and many others.

stance, the Mahler item proved an ample one. It threw into high relief the simpler dramatics of the earlier works, and they in turn, served to emphasize Mahler's departure from symphonic conventions. In thus arranging his program, Dr. Koussevitzky did the student of symphonic compositions a signal service, and for those who take their symphonies as simple recreation, he illumined the scores and provided his listeners with superlative performances.

GRACE MAY STUTSMAN

BEETHOVEN PROGRAM OFFERED IN CHICAGO

Stock Conducts Ninth Symphony, Two 'Leonore' Overtures and 'Fidelio' Quartet

CHICAGO, Dec. 20.—The Beethoven Ninth Symphony was the feature of the ninth program in the current Thursday-Friday series by the Chicago Symphony on Dec. 7. The Chicago North Shore Choral Union of 250 voices and soloists Agnes Davis, soprano; Lillian Knowles, contralto; Joseph Laderoute, tenor, and Mark Love, bass, augmented the orchestra for the occasion. Dr. Stock conducted.

All-Beethoven Program
Overture 'Fidelio'; Quartet from the first act of 'Fidelio'; 'Leonore' overture, No. 3; Ninth Symphony.

Beethoven's masterpiece was treated by orchestra, chorus and conductor with the reverence and deference which is its due. The lofty, ethereal character of the work rode high up on the austerity of its style and the composer's supernal message was laid bare to the listeners. Dr. Stock, famous as an exponent of Beethoven, outdid himself in revealing the emotional content of the work.

The soloists of the evening thoroughly exploited and traced their path through the intricate writing allotted to them. The tone of the chorus and of the sopranos in particular, was excellent. At the conclusion of the symphony Hans Lange, associate conductor, shared the tumultuous applause with those already on the stage for his work in preparing the chorus.

Performances of the two 'Leonore' overtures and the quartet from the first act of 'Fidelio' set the stage for the Ninth Symphony, rounding out the evening.

An ovation was tendered Fritz Kreisler when he appeared as soloist with the Chicago Symphony in the tenth program of its Thursday-Friday series on Dec. 14 in Orchestral Hall. Mr. Kreisler's vehicle for the evening was the Beethoven D Major Concerto. Dr. Stock was on the podium.

'A Pagan Festival Overture'.....Paul White
Symphony No. 2 in E Minor.....Rachmaninoff
Concerto for Violin in D, Op. 61.....Beethoven

The soloist of the evening immediately revealed the depth of his artistry in the opening movement; the Larghetto received a luminous reading beneath his bow, and the concluding Rondo delighted the appreciative audience by its buoyancy. The orchestra, under Dr. Stock, gave admirable support throughout. The delightful 'Pagan Festival Overture' of Paul White was given its first Chicago performance. It is a welcome addition to the symphonic literature. The towering Rachmaninoff Second Symphony completed the program. In it, orchestra and conductor took great delight in exploiting the haunting beauty of the thematic material and building

(Continued on page 17)

BOSTON PLAYS HOST TO VISITING ARTISTS

Flagstad, Rethberg and Pinza, Levitzki and Quartet Heard—Youth Concert Given

BOSTON, Dec. 20.—Although Symphony Hall has not housed too many recitalists this past fortnight, Kirsten Flagstad drew an audience such as many Bostonians had not frequently seen since "before the war". Her program embraced Lieder by Schubert, Hugo Wolf, Sinding, Hannikainen, Merikanto, Jordan, Deems Taylor, Samuel Barber, A. Walter Kramer, Edwin McArthur, Wintter Watts, Richard Wagner and Joseph Marx. Edwin McArthur's accompaniments were models of discretion.

In Symphony Hall also, just prior to its departure for points west, a portion of the Boston Symphony Orchestra, with Wheeler Beckett conducting, gave the second of the Youth Concerts which are proving so popular among the young people in high schools and junior high schools, on Dec. 6. Mr. Beckett chose the Overture to 'The Marriage of Figaro' by Mozart, the Dvorak Symphony in E Minor, Sibelius's 'The Swan of Tuonela' and the Overture to 'Die Meistersinger' by Wagner. This energetic organizer-conductor should be encouraged at the response which the

youth of Metropolitan Boston has made.

In Jordan Hall, an audience of good size applauded Mischa Levitzki in a program which comprised works by Beethoven, Bach, Schumann and Chopin.

Elisabeth Rethberg and Ezio Pinza charmed a capacity audience in the ballroom of the Hotel Statler, when on Dec. 13 they offered the third program of the current series of Boston Morning Musicales, whereby the Boston School of Occupational Therapy benefits.

The trustees of the Institute of Modern Art announce three Sunday evenings of Modern Music in the Institute Gallery. The series will be given by the Stradivarius String Quartet, the first of the programs having been given on Dec. 10. Program material included the Second Quartet by Martinu, Three Pieces by Stravinsky and the Ravel Quartet in F.

GRACE MAY STUTSMAN

Soloists for Schola Cantorum Listed

The soloists for the performance of Mozart's C Minor Mass to be given by the Schola Cantorum under Hugh Ross on Jan. 9 at Carnegie Hall will be Harriet Henders and Marguerite Kozenn, sopranos; Hardesty Johnson, tenor; and Mark Love, bass-baritone. All but one of the quartet, Miss Kozenn, are American singers.

BOSTON MEN OFFER EXCERPT BY MAHLER

Koussevitzky Conducts Adagio from Ninth Symphony, Mozart and Schubert Music

BOSTON, Dec. 20.—With the Boston Symphony on tour to Rochester, Buffalo, Chicago, Ann Arbor, Cleveland and Pittsburgh, Bostonians have had to content themselves with but one pair of Friday-Saturday concerts during the past fortnight. For the concerts of Dec. 8-9 Dr. Koussevitzky offered

Symphony in C, No. 34 (K. No. 338).....Mozart
Adagio from the Ninth Symphony.....Mahler
Symphony No. 7 in C.....Schubert

Attending these symphony concerts, especially on Friday afternoons, are devotees of music from schools and conservatories. For these symphony lovers, such a program must have proved excellent classroom material. The symphonies themselves are sufficiently different to form pleasant contrasts, yet not so diversified but that they may be fairly compared. Both are extraordinarily tuneful works and the performances at the Friday concert should have been adopted as models by the young musical intellectual.

For the first time within comfortable memory, Dr. Koussevitzky offered but a portion of a symphony, and in this in-

ERNEST SCHELLING, CONDUCTOR AND COMPOSER, DIES

Led Children's Concerts for 16 Years;
Conducted Baltimore Symphony Two Seasons;
Was Well Known as Composer and Pianist

As briefly reported in the last issue of *MUSICAL AMERICA*, Ernest Schelling, noted American composer, conductor and pianist, died in his New York home of a cerebral hemorrhage on Dec. 8, after an illness of less than a day. He was sixty-three years old. He was to have conducted the first of a new series of elementary concerts for children in Town Hall on Monday, Dec. 11, in continuance and expansion of the Young Peoples' Concerts of the New York Philharmonic-Symphony, with which he has been identified as the friend and mentor of thousands of young listeners. This would have been his 181st program of the kind with the orchestra. He had completed sixteen seasons of these concerts and already had begun the seventeenth, one concert having already been given.

Brahms Remarkd His Ability

A pianist of marked individuality and a composer of assured craftsmanship, Mr. Schelling had served also as conductor of the Baltimore Symphony (1936-38), and as guest conductor of and soloist with various orchestras. His career was an unusually long one. He made his first public appearance at the Academy of Music in Philadelphia at the age of four. He was born in Belvidere, N. J., July 26, 1876. When only eight, he was sent to Europe to study, going first to Mathias, a pupil of Chopin, in Paris, and subsequently to Pruckner, Hans Huber and Leschetizky. While working with Leschetizky, he was heard by Brahms, who said: "What this boy needs is more oatmeal and fresh air!", but who, nevertheless, wrote enthusiastically of his ability to Schelling's father. When he was sixteen, the youth suffered an attack of neuritis in one hand and was forced to give up music. He returned to America and entered the University of Pennsylvania. Ill health forced him to discontinue his studies there.

When he was twenty, his health had improved to such an extent that he determined to re-enter the field of music. He obtained an audition with Paderewski. He was not immediately accepted as a pupil of the great Pole, then at the height of his popularity, but a few years later, sought him out at his home in Morges, Switzerland, and practiced eight hours a day while studying there with him. Discouraged by the results of his first public appearances, the young man entered a monastery. After a short time, however, he re-appeared and toured Europe with success. He then played extensively in both North and South America. After an interval he re-appeared in recital last year.

'Victory Ball' Became Well Known

Mr. Schelling's first important composition was 'Legendes Symphoniques', written in 1904. 'Suite Fantastique' followed. His 'Victory Ball', composed in 1923, after a poem by Alfred Noyes, brought him most strongly to the notice of the concert-going public. This was first played by the Philadelphia Orchestra under Leopold Stokowski. Also widely performed was his 'Impressions from an Artist's Life', a series of sketches describing persons and places



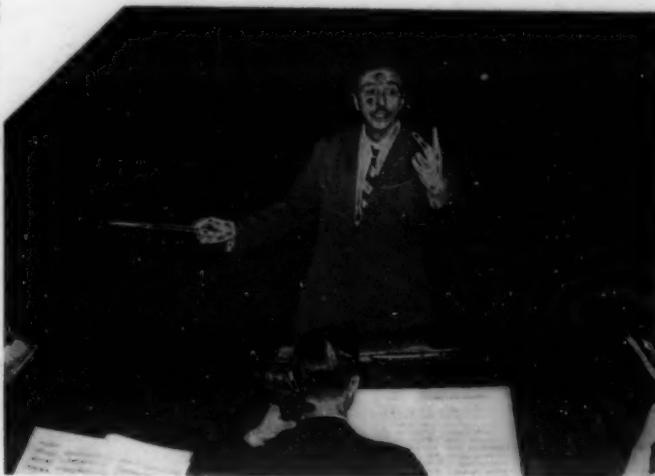
he had known. This was one of the first native works played in this country by Arturo Toscanini when conductor of the Philharmonic-Symphony. Other works composed by Mr. Schelling were a Concerto for Violin and Piano (1916); 'Morocco', a symphonic tableau (1927); and a Symphony in C Minor. Chamber music included a Divertimento for strings with piano obligato (1925), and a Sonata for Violin and Piano. Among his compositions for piano were 'Fatalisme', Gavotte, Deux Morceaux, 'Romance', Theme et Variations and a 'Valse Gracieuse'.

Saw Service in A.E.F.

Mr. Schelling saw service as a captain and later, major, in the A.E.F. during the World War, which won him the decoration of the Legion of Honor as well as decorations from the King of Spain, and the Distinguished Service Medal. His war experience is reflected in 'A Victory Ball', which has the effect of a battle piece, and in a section of 'Impressions from an Artist's Life'.

It was in 1922 that Mr. Schelling first took over the Philharmonic children's concerts. These attracted widespread attention because of the informality with which they were conducted. The conductor was to have given a similar series of these concerts in London this season but was prevented by the war from doing so. Illness caused him to be absent from his post in New York for two seasons.

Mr. Schelling was twice married. His first wife, Lucy Howard Draper, whom he married in 1905, died in 1938. His second wife, the former Peggy Marshall, whom he married in August of this year, was with him at the time of his death.



Rehearsing the Baltimore Symphony. Right: On a Fishing Trip



Below: Ernest Schelling at the Piano



Herbert Mitchell

Right: "Uncle" Ernest with Prize-Winning Children in the Philharmonic-Symphony Youth Concerts, an Annual Scene When Children Have Been Awarded Medals for the Best Notebooks



Wide World

Funeral services were conducted at the Church of the Transfiguration ('The Little Church Around the Corner') on Dec. 11. Among the pallbearers and honorary pallbearers were Arturo Toscanini, Frederick Stock, John Barbirolli, William Mengelberg, Dr. Walter Damrosch, Deems Taylor, Olin Downes, Harold Bauer, John Alden Carpenter,

Josef Hofmann, Wallace Goodrich, Eugene Goossens, Alexander Siloti, Allen Dulles, Arthur Train, Frank Lyon Polk, Hugh Gibson, Hugh Wilson, Robert Woods Blass, Efrem Zimbalist, Fritz Kreisler, Richard Tobin, Theodore Steinway, Herman Hagedorn, Stephen Vincent Benet, Jonas Lie and Jacques Gordon.

SCHUBERT MEMORIAL, INC., AUGMENTS NFMC AWARD

Two Appearances with New York Philharmonic Added to Federation Prizes of \$1,000

NORFOLK, VA., Dec. 20.—An opportunity to appear as soloist in two Carnegie Hall concerts in the regular 1941-1942 series of the New York Philharmonic-Symphony awaits the best instrumentalist in the 1941 Young Artists contests of the National Federation of Music Clubs, Mrs. Vincent Hilles Ober, president, as the biennial award of the Schubert Memorial, Inc.

The Schubert Memorial, Inc., which formerly conducted its own competitions, has for the past several years made a federation winner the recipient of its award. Selection of the 1941 winner will be made at the biennial convention of the Federation in Los Angeles

in June of that year.

These guaranteed appearances with the New York Philharmonic-Symphony supplement the federation's own awards of \$1,000 each, presented biennially to winners in the violin, piano and voice classifications. While solo appearances with a symphony orchestra have previously been available through the Schubert Memorial, this is the first time the New York Philharmonic-Symphony has participated in the award.

Clebanoff Named Concertmaster of Illinois Symphony

CHICAGO, Dec. 20.—Herman Clebanoff is the new concertmaster of the Illinois Symphony, now on its current tour of cities through the state. He succeeds Fritz Siegal, who recently resigned.

ORCHESTRAS: Defauw in Debut—Rachmaninoff Ends Series

SOLOISTS were plentiful on recent orchestral programs. Arturo Toscanini completed his NBC Symphony Beethoven cycle at a benefit performance in Carnegie Hall of the Choral Fantasy, with Ania Dorfman as piano soloist and the Westminster Choir, which also sang in the Ninth Symphony. The solo quartet included Jarmila Novotna, Kerstin Thorborg, Jan Peerce and Nicola Moscona. Désiré Defauw began his tenure with the orchestra the next week. John Barbirolli had Fritz Kreisler as soloist in the violinist's new version of the Tchaikovsky Concerto with the New York Philharmonic-Symphony. At a later concert, Helen Trau-

bel was the soprano soloist in a Wagner program. Sergei Rachmaninoff completed his cycle with the Philadelphia Orchestra, appearing as soloist under Eugene Ormandy, and, at the final concert, as conductor, with the Westminster Choir and soloists singing in his work, 'The Bells'. Mischa Elman was soloist in Mendelssohn's Violin Concerto at a later concert, led by Mr. Ormandy. Marjorie Lawrence was soloist with the National Orchestral Association under Leon Barzin, offering Eugene Bonner's 'Whispers of Heavenly Death', settings of three Whitman poems, in a first performance. At the second concert of the WPA New York City Symphony Wagner series, Friedrich Schorr was the soloist, Frieder Weissmann again the conductor.

Toscanini Conducts the Ninth and Choral Fantasia

NBC Symphony, Arturo Toscanini, conductor; assisted by the Westminster Choir, John Finley Williamson, conductor. Soloists: Ania Dorfman, pianist; Jarmila Novotna, soprano; Kerstin Thorborg, contralto; Jan Peerce, tenor; Nicola Moscona, bass. Carnegie Hall, Dec. 2, evening:

All Beethoven program: Choral Fantasy for Piano, Chorus and Orchestra; Symphony No. 9.

Given for the benefit of the Junior League Welfare Fund, this concert was of the infrequent order that causes ticket speculators to include music in their operations. There was a sold-out house, as seems likely to be the case whenever Mr. Toscanini takes the orchestra from the Radio City studio to Carnegie Hall.

The Italian conductor's towering achievements of the Ninth Symphony have made history in America. It is enough to say of this performance that it was stupendous—in some of its moments perhaps the most overwhelming in power and splendor that Mr. Toscanini has given us. The quartet, consisting of Jarmila Novotna, Kerstin Thorborg, Jan Peerce and Nicola Moscona, was of only average effectiveness. At times both the choral and the orchestral tone took on a driven hardness.

Because less to be taken for granted, there was more that was surprising in an equally superb performance of the rarely-heard 'Choral Fantasy'. It was the more remarkable, in that this is scarcely a work to be compared as an expression of Beethoven's genius with the symphony, to which it stands in something of the relation of a sketch to the finished masterpiece. Perhaps if the composition were more familiar in a work-a-day way, like the Beethoven symphonies and overtures, there would have been less excitement in Mr. Toscanini's superb achievement of it. At any rate, the performance was one likely to be remembered as having placed the choral fantasy in a new light before the New York public. The conductor, fashioned every phase with loving care. The pianist played not only with admirable spirit and fluency, but almost as if Mr. Toscanini himself guided and controlled her fingers. The chorus was faultlessly co-ordinated with soloist and orchestra.

Second Rachmaninoff Program Given

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Sergei Rachmaninoff, pianist. Carnegie Hall, Dec. 3, evening. All-Rachmaninoff program.

Concerto No. 2 in C Minor; 'The Isle of the Dead'; Concerto No. 3 in D Minor

The second program in the Philadelphia Orchestra's series devoted exclusively to the works of Mr. Rachmaninoff, presented three of the composer's most effective scores, and again brought the expected but ever-thrilling splendor of Mr. Rachmaninoff's pianistic endowments to the fore. There is probably no piano concerto of modern times that has enjoyed greater



Bert Lawson

Fritz Kreisler and John Barbirolli Rehearsing the Tchaikovsky Concerto

popularity than the C Minor, and perhaps none that has a more secure claim to permanence. Certainly Mr. Rachmaninoff stands alone as an interpreter of his work. The cascading virtuosity, the grandeur of line and the profundity of expression are gifts long familiar to the modern music lover. And it is our great fortune to have Mr. Rachmaninoff with us today to employ these qualities to the perfect performance of his own works.

The evening was so replete with musical pleasures of the highest order that it is difficult to recount them. One is caught between the eloquence of the compositions and the inimitable performance of them, and scarcely knows whether to laud the composer or pianist. Actually there is little or no line between them. The music is frankly derivative in many ways, at least to the extent of recognizing and utilizing the heritage of former masters. It is Russian in idiom, even perhaps in mood, but it is universal in appeal. The honesty of its sentiment, one might almost say sentimentality, is unashamed and infinitely beautiful. And the unaffected breadth of its poetry will remain the answer to the arguments of barren "modernists".

The third concerto is even more orchestral than the second. The piano is another voice in a sensuous symphony. It is not as lyrically overpowering as the second, but it contains in the first movement one of the composer's most delicious melodies. More important than that is the richness of the orchestration and the sumptuousness and vitality of the work as a whole. The technical hazards are more demanding than in the second, but technical problems seem nothing to the flying fingers of the composer. Here was no virtuosity for its own sake. These concertos will outlive their composer, but will any future generation ever hear them performed with the power, introspective sobriety and the tonal warmth with which Mr. Rachmaninoff invests them?

Mr. Ormandy led the orchestra through the scores with feeling and artistry, perhaps rightly taking his cues from Mr. Rachmaninoff rather than giving the pianist his. The performance of 'The Isle of the Dead' was immensely satisfying, although one could have wished the composer had conducted the work. The strings were at their glorious peak, playing as only the strings of this orchestra can. With the introduction of the 'Dies Irae', one of the most effective portions of the score, the orchestra reached a climax of tone and mood. This is Rachmaninoff at his best, a best that is monumental.

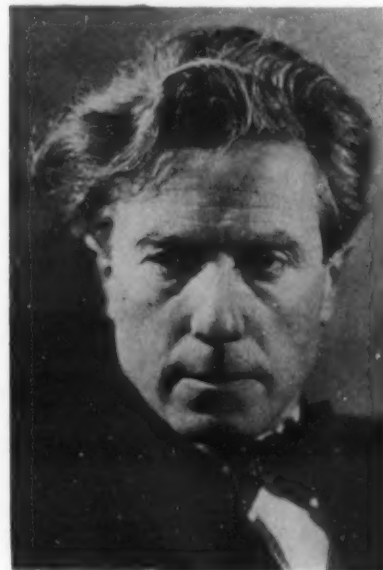
Kreisler Plays His Revision of the Tchaikovsky Concerto

New York Philharmonic-Symphony. John Barbirolli, conductor. Fritz Kreisler, violinist, assistant artist. Carnegie Hall, Dec. 7, evening:

Overture to 'Der Freischütz'.....Weber
Concerto for Violin and Orchestra in D,
Op. 35. (Revised by Fritz Kreisler)
Tchaikovsky
Symphonic Poem, 'The Fountains of Rome'
Respighi
Overture to 'Tannhäuser'.....Wagner

Many provocative questions came to mind, as Mr. Kreisler gave the first New York performance of his new arrangement of the Tchaikovsky Violin Concerto, with the able co-operation of Mr. Barbirolli and the orchestra. The crux of the matter is whether the undeniable diffuseness and vagueness of the original can be ameliorated without seriously damaging the spirit of the whole. Mr. Kreisler's revision of the concerto has been tactfully and expertly done; the work sounds far more compact and refined in its new guise. But it no longer "smells of vodka", as Hanslick so pointedly described Tchaikovsky's music; it has lost much of the theatrical bravado and abandon which were an essential part of the composer's inspiration.

In a lucid and exhaustive discussion of his edition of the concerto included in the program notes, Mr. Kreisler too modestly describes it as "a makeshift arrangement". Certainly, the new version could not have had a more persuasive performance, for the warmth and beauty of the violinist's tone and the incomparable charm of his playing exerted their accustomed magic. Mr. Barbirolli is always at his best in



Désiré Defauw

collaborating with a soloist, and the accompaniment of the orchestra was notably finished. Respighi's 'Fountains of Rome' offers ample opportunity for full-blooded playing, and the Philharmonic-Symphony lavished rich and glowing colors on it. With the exception of an excessive ritardando at the close, the performance of the 'Tannhäuser' Overture also found the conductor and his men in exceptional form. A large and enthusiastic audience recalled Mr. Kreisler many times and saluted the orchestra and Mr. Barbirolli at the end of the evening.

Defauw in American Debut with NBC Symphony

NBC Symphony, Désiré Defauw, conductor. Studio 8-H, Radio City, Dec. 9, evening.

'Le Chasseur Maudit'.....Franck
'Ma mere l'Oye'.....Ravel
'España'.....Chabrier
'Nuages'.....Debussy
'L'Apprenti Sorcier'.....Dukas

This was Mr. Defauw's American debut. He is fifty-four and comes from Brussels, where he conducts the Royal Conservatory and the Philharmonic concerts and is musical director of the principal radio station. He is the first to appear of the three guest leaders who are to preside over the NBC

(Continued on page 22)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

Evans & Salter

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of Columbia Broadcasting System

Rubinstein: A New Literary Portrait

'The Illusion of Reality' in a Study of the Great Pianist and His Brother Nicholas that Partakes of Fiction—Anton's Highly Profitable American Tour Never Repeated

By GILBERT CHASE

WHEN Nicholas Rubinstein was asked why he did not compose more music, he replied, "My brother writes enough for three". He was not exaggerating. Anton Rubinstein, who shares with Liszt the top-most pinnacle of pianistic fame, was, in his creative moments, an astonishingly prolific composer. In the midst of his concert tours and his duties as director of the St. Petersburg Conservatory, he found time to toss off 121 opus numbers (several consisting of ten or twenty pieces), besides an imposing list of works without opus number. Nor did he dally with mere trifles. A glance at the 'Systematic List of Rubinstein's Compositions' compiled for this book by Dr. Otto E. Albrecht, reveals that he wrote no less than thirteen operas, six oratorios ('biblical operas'), six symphonies, three symphonic poems, five piano concertos, two 'cello concertos, and—but that is quite enough to give an idea of Anton's industry.

The Judgment of Posterity

"Industry" is perhaps the right word, because posterity seems pretty well agreed that there was more energy than inspiration in this formidable output. Time has cast most of it into oblivion. Among the larger works, a couple of the piano concertos have managed to maintain a precarious footing in the repertoire. Dr. Josef Hofmann—"Anton Rubinstein's greatest pupil"—has what may perhaps be a sentimental fondness for the D Minor Concerto, which he has made familiar to American audiences. Of the numerous piano pieces, 'Kamenoi-Ostrow' has remained a favorite—and, of course, there is the perennially popular 'Melody in F'.

However much Anton Rubinstein may have aspired to be recognized and remembered as a great composer, it is clear that we would not now be welcoming another book about him if he had solely confined his activities to setting down notes on paper. The magic of his name lies in the spell of his personality and the magnitude of his artistry as revealed at the piano. He was called 'The Prince of Pianists', and we who came too late to hear him play find a perpetual fascination in trying to recapture the essence of his art, the unique power that made audiences go crazy, stand up and shout, when Rubinstein sent his thrilling thunder crashing from the keyboard.

This atmosphere of hyperbolic alliteration is a suitable one in which to approach Catherine Drinker Bowen's colorful biographical portrait of Anton Rubinstein and his brother Nicholas*. Incidentally, Anton used to say that Nicholas was a better pianist than himself. But nobody believed him. Besides, Nicholas preferred to stay at home and direct his Conservatory while enjoying the feminine society of Moscow and other amenities of life. So Anton cuffed



Above, the Brothers Rubinstein, Nicholas and Anton, in 1868. At the Right is Anton at the Age of Twelve



The Grand Duchess Helena Pavlovna, a Patron of the Rubinsteins



Illustrations from 'Free Artist'

the pianistic laurels, and with them a substantial fortune.

The Liberation of the Russian Musician

In telling the story of the brothers Rubinstein, Mrs. Bowen has dealt to a large extent with the same material and the same background as in her vivid portrait of Tchaikovsky, 'Beloved Friend'. She is thoroughly familiar with the Russian musical scene of the nineteenth century, and upon that scene the Rubinsteins enacted a role of great importance. Between them—Anton in St. Petersburg, Nicholas in Moscow—they organized the musical life of Russia on a solid technical and professional foundation, and for the first time gave the Russian musician a definite and dignified civil status, as symbolized in the title of 'Free Artist'.

In her musical portraits Mrs. Bowen applies, in her own manner, the principles of biography set forth by André Maurois, the main tenet being that the writer should employ as far as possible the technique of the novel in creating atmosphere and background, in sus-

tained narration and suspense, and in vivid characterization, utilizing dialogue whenever possible. It is a method, of course, whose success or failure depends entirely on the individual skill, tact, and knowledge of the author.

This is the kind of narrative that frequently prompts the skeptical reader to ask, "How does the author know all these details?" The answer is that she doesn't; but they are legitimate if we feel them to be a true part of the story she is telling. And Mrs. Bowen is always true to her subject, because she is in such complete sympathy with her characters, and so entirely conversant with their background, that they spring to life with authentic reality.

That is what the reader wants in a novel—the illusion of reality, the "livingness" of characters—and that is what this type of biography is designed to supply. It is all very well for Mrs. Bowen to tell us that "Anton Rubinstein at 24 was warm and alive"—anyone could say as much. She must make us see and feel how alive he was. And she does: "Observe the worn soft shoes, the

unpressed trousers, the frock coat for matinée performances, the straggling tie and handsome mane of hair. The nostrils are spread in challenge; the wide, sensitive mouth is beautifully modeled and still curved with youth; later it will be the harsh straight line the world associates with a face that became rough-hewn, Beethovenesque".

So there we have our picture of Anton Rubinstein, the lion of the piano, and we watch him go from one triumph to another, in the Old World and the New. Lured by an enticing contract, Anton came to America in 1872 and gave many concerts all over the country, earning \$60,000. But no amount of money would induce him to repeat the experience. The strain of the tour made him wretched. Yet even under these conditions he incessantly strove to perfect his art and to give his audiences the best of which he was capable. "He never slighted a single audience, no matter how small, by neglect or carelessness. He studied and worked, studied and worked continuously"—so wrote his American impresario, Grau.

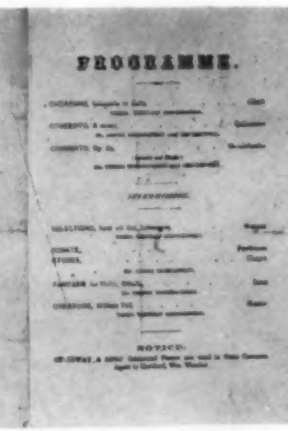
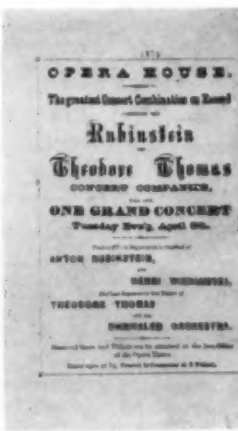
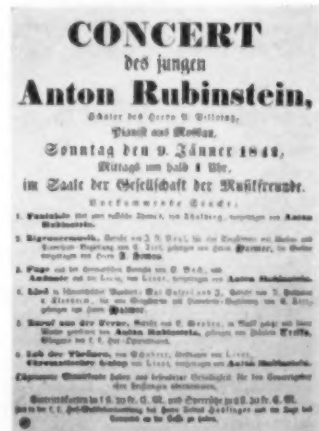
Anton Rubinstein was imbued with an ideal, and he drove himself relentlessly to realize it. "Within him was a vision, a perfection of ordered sound; night and day he was pursued by the artist's desperate, relentless desire to make manifest this vision through his fingers. The tone that Anton heard in his head was not a percussion tone, dry, brief, brilliant; it was the long tone of the human voice, melting note into note. . . ." Working hard, "cruelly hard, hour after hour, until his face, his body, were wet and limp", Anton "was perfecting a technique which he was to master to an astonishing degree, so that in later years people flocked to the stage to examine Rubinstein's piano, confident that hidden pipes had been responsible for these prolonged singing tones".

Elsewhere Mrs. Bowen remarks that Rubinstein struck more wrong notes than any other great pianist. But who thought of that when they heard his marvelous singing tone and his magnificent attack? Probably only a few sour-faced critics.

Not to place myself in the latter category, I shall forbear picking flaws in Mrs. Bowen's book. Besides, the author has fortified herself against this contingency by having the redoubtable Mr. Nicolas Slonimsky read the MS. for errors. Capped with a Bibliography and Catalogue of Compositions prepared by that admirable musicologist, Dr. Albrecht, this volume certainly combines a full measure of fact with its pleasurable modicum of fiction.

Contemporary Concert Plans Events

The Contemporary Concerts, organized by Mark Brunswick, Roger Sessions and Edward Steuermann, has planned four programs of new music and lesser known classics to be presented in the Carnegie Chamber Music Hall on Jan. 19, March 1, March 29 and April 26. Assisting artists will be: the Galimir Quartet; George Robert, pianist; Ralph Kirkpatrick, harpsichord; Louis Krasner and Rudolph Kolisch, violins; Eric Simon, clarinet; Germaine Bruyère, soprano; the Dess-off Choirs, and others not yet announced. Music by Stravinsky, Webern, Haydn, Bloch, Bartok, Berg, Brunswick, Debussy, Sessions, Krennek, Josquin de Pres, Harris, Berlioz and Schoenberg will be played.



At the Left is the Program for Anton Rubinstein's Concert in Vienna of Jan. 9, 1842, and at the Right a Facsimile of a "Grand Concert" Given by Anton Rubinstein and Henri Wieniawski at the Opera House in Hartford, Conn., with Theodore Thomas and His "Unrivalled Orchestra" During Rubinstein's American Tour in 1872

*'Free Artist'. The Story of Anton Rubinstein and his Brother. By Catherine Drinker Bowen. Random House, New York, 1939.

CONCERTS: Violinists, Pianists and Singer Acclaimed

MUSIC lovers had no cause to complain of the number of musical events during the fortnight. The pianists' roster included Beryl Rubinstein, Franz Rupp, Arthur Loesser, Alton Jones, Zadel Skolovsky, Jakob Gimpel, Germaine Leroux, Emma Endres, Ozanne Marsh, Isabelle Sant Ambrogio and Helene Diedrichs. Vronsky and Babin returned and Celius Dougherty and Vincenz Ruzicka made their New York bow as duo-pianists. Vocalists were Kirsten Flagstad, John Charles Thomas, Ruth Klingmann, Michael Bartlett, Vance Campbell, and George Baker and Olive Groves devoted an evening to Gilbert and Sullivan. Yehudi Menuhin, Jascha Heifetz, Robert Virovai, Helen Teschner Tas and Vincent Botticelli gave violin recitals. Chamber music lovers heard two more New Friends concerts, with the Trio of New York appearing, and Sidney Sukoenig with the Perolé Quartet. The People's Chorus gave its annual Christmas concert under L. Camilleri with Muriel Dickson as soloist. Angna Enters began a series of Sunday concerts.

Menuhin Appears in Recital

Yehudi Menuhin, violinist. Hendrik Endt, accompanist. Carnegie Hall, Dec. 4, evening:

Sonata No. 1 in A, Op. 13.....Fauré
Sonata No. 2 in A Minor.....Bach
Concerto No. 1 in F Sharp Minor, Op. 14
Wieniawski
Introduction and Variations on 'Nel Cor
Piu Non Mi Sento' from Paisiello's 'La
Molinara' (for violin alone).....Paganini

Beginning in a lyrical mood, this recital soon took on heroic proportions and ended with a sweep of amazing virtuosity. The violinists who can take a program of this sort and do with it what Mr. Menuhin did can be counted easily on the fingers of one hand. He belongs to that happy group of virtuosos whose minds are not lulled into dangerous security by their prodigious technical ability, but who are stimulated to use that power to the utmost for musical ends. Thus, his playing of the monumental A Minor Sonata for violin alone by Bach was as firm and inevitable as a statue carved in marble. One forgot the unflagging vitality, the mastery of fingers and bow, in the soaring lines and tonal beauty of this performance.

Some of Fauré's worst faults are prominently exemplified in his First Violin Sonata, which nevertheless has enough first-rate Fauré in it to make it quite enjoyable, in a masterly performance. The not-very-distinguished themes, the fluid and indefinite piano part, the structural spinelessness of the French master at his second-best did not prevent the violinist and his able accompanist from making this sonata very moving. For the liquid purity of Mr. Menuhin's tone and the chameleonic nuances of Mr. Endt's playing gave to the music its proper fragrance and charm. Though Mr. Menuhin had seemed to say all the last words of violin playing from the technical aspect in his performance of the Wieniawski Concerto, he added some impossibilities in the Paganini Variations which left the huge audience gasping and begging for encores, which were generously accorded.

Zadel Skolovsky Plays at Town Hall

Zadel Skolovsky, pianist. Town Hall, Dec. 3, afternoon:

Organ Toccata in C Major.....Bach-Busoni
Variations sérieuses, Op. 54.....Mendelssohn
Sonata in B Minor, Op. 58.....Chopin
Intermezzo in E Flat, Op. 117, No. 1.....Brahms
'Jeux d'eau'.....Ravel
'La terrasse des audiences au clair de lune'; 'Feux d'artifice'.....Debussy
Ballet Music from 'Rosamunde'.....Schubert-Godowsky
'Devotion'.....Godowsky
'Mephisto' Waltz.....Liszt

As Mr. Skolovsky was the pianist winner in the last Naumburg contests, receiving the award of a Town Hall recital, and,



Zadel Skolovsky



Yehudi Menuhin



Franz Rupp



Jascha Heifetz



Vronsky and Babin



Kirsten Flagstad

furthermore, had made a highly favorable impression as soloist at a Stadium concert in the Summer, a large and interested audience was on hand to appraise his playing of his first New York recital program. It may be said at once that he came through the ordeal in a markedly creditable manner, evoking much applause of an enthusiastic nature.

Salient characteristics of Mr. Skolovsky's playing on this occasion were a facile finger technique that made light of all mechanical hurdles, an ingratiating tone quality in all softer work, deftness in adapting himself to divergent problems, and musical sensitiveness. At the same time it would seem that the very facility that can be so great an asset when judiciously employed may have been something of a disadvantage in his case in leading him away too soon from a more penetrating exploration of the inner essence of each composition taken in hand. Thus, while the Scherzo of the Chopin sonata was tossed off with feathery lightness and the final movement had a compelling rhythmic drive, the lyric eloquence of the opening movement of the work and the poignancy of the Largo were by no means exhaustively plumbed.

There was appealing tenderness in the Brahms Intermezzo, however, and a captivating whimsical gaiety in the playing of Godowsky's all-too-contrapuntal version of Schubert's ingenious ballet music from 'Rosamunde', while the 'Mephisto' Waltz was given with brilliant effect. The Ravel and Debussy numbers, on the other hand, had not the full measure of imaginative quality and atmosphere demanded by the music. Extra numbers were added at the end.

Flagstad Gives Prominence to American Songs

Kirsten Flagstad, soprano; Edwin McArthur, accompanist. Carnegie Hall, Dec. 5, evening:

'An die Musik'; 'Fruehlingsglaube'; 'Die Post'; 'Zur Ruh'; 'Morgenthau'; 'Er ist'; 'Wolf Nagon har kysst min panna'; 'Vad skall man sjunga'; 'Under haggarna'; 'Saf, saf, Susa'; 'Flickan kom ifran'; 'Song for Lovers'; 'Rain Has Fallen'; 'Now Like a Lantern'; 'We Have Turned Again Home' (first time)

This was Mme. Flagstad's first New York appearance of the season. Her program gave prominence to a group of American songs by Taylor, Barber, Kramer, Watts and her accompanist, McArthur. These were not placed last on the program, as is the custom with most American as well as foreign singers. They had been well chosen and fared enviably well in all save distinctness of the words.

As not infrequently happens with the Norse soprano, in opera as well as concert, she sang much more warmly and expressively at the close of the recital than she did at the beginning. Indeed, it may be said that she only really struck her stride after the intermission. The Schubert and Wolf Lieder were sung tastefully and musically; but they had no such glow of tone and interpretation as had the two much less distinguished songs of Joseph Marx at the very end of the printed list.

It was in the group of Norwegian songs

that Mme. Flagstad began to prove herself more than a resourceful vocalist. Of the two Sibelius songs, 'Saf, saf, susa' was a particularly winning example of beautiful singing. Grieg was drawn upon for some familiar but welcome extras and needless to say his interpreter delivered his message as one to the manner born. Mr. McArthur supplied his usual "from-memory" accompaniments and had several bows to take after Mme. Flagstad had given the first public rendition of his song.

T.

Heifetz Plays New Works

Jascha Heifetz, violinist. Emanuel Bay at the piano. Carnegie Hall, Dec. 6, evening:

'The Lark' (Poem in form of a Rondo) Castelnovo-Tedesco
Sonata No. 1 in D, Op. 12.....Beethoven
Concerto in E Minor.....Conus
Sonata.....Pierne
Mélodie.....Tchaikovsky
Valse.....Godowsky
'Fantasie Orientale'.....Cyril Scott

Surely one of the loveliest sounds in the world to-day is the tone which Mr. Heifetz so prodigally bestowed upon the audience which filled Carnegie Hall for this recital. There were passages of unearthly beauty in his playing of Beethoven's D Major Sonata, Op. 12, and of the Conus Concerto, which transcended all paper and notes and became the very spirit of music. The tone had a silken sheen, and as it gained in emotional impact, it gleamed like silver. One could explain all this, of course, in terms of a fabulously sensitive ear, an impeccable technique, and all of the other things which go into the making of a great artist, but there were moments at this recital when all these considerations were blotted out by one word—genius.

And all this despite a program of predominantly second and third-rate works, for the Beethoven sonata stood alone in its musical quality. As Mr. Heifetz played it, one found new depths in Conus's familiar Concerto, especially in the slow middle section which he imbued with superb richness and eloquence. But both the Castelnovo-Tedesco work and Cyril Scott's 'Fantasie Orientale', which had its local premiere, were decidedly light fare, nor was Pierne's facile sonata particularly rewarding, except in the violinist's performance. Mr. Bay's accompaniments were admirable, though he was almost too considerate of the violin in the works of large proportions. The audience demanded many encores.

S.

Franz Rupp in First New York Recital

Franz Rupp, pianist. Town Hall, Dec. 6, evening:

Organ Toccata and Fugue in C Major, transcribed by J. H. Wetzel.....Bach
Fantasia in C Minor.....Mozart
Sonata in A Major, Op. 101.....Beethoven
Sonata in A Minor, Op. 143.....Schubert
Four Mazurkas: A Minor, Op. 67, No. 4, C Sharp Minor, Op. 6, No. 2, E Minor, Op. 41, No. 2, B Major, Op. 56, No. 1; Fantasie in F Minor.....Chopin

Although Mr. Rupp is well known here as an accompanist, this recital marked his local debut as a solo pianist, in which capacity he has been active in Europe for a number of years. To his performances in this role he brought an uncommon abundance of vitality and a communicative exuberance of style, along with a highly developed technical facility and the artistic

comprehension of a widely experienced musician.

According to a program note, Mr. Rupp chose the Wetzel transcription of the Bach Toccata and Fugue in preference to the Busoni version because, as it is claimed, Wetzel has tried in his arrangement to approximate the original organ sonorities in so far as possible on the piano, whereas Busoni thought the work out in essentially pianistic terms. It can scarcely be conceded, however, that with his prevailingly non-legato style of playing the recitalist made out a convincing case for the transcription by Wetzel as opposed to that of Busoni.

Both of the sonatas, by Beethoven and Schubert, were approached with the healthy forthrightness of address and projected with the rhythmic stability and the controlling sense of structural balance that characterized Mr. Rupp's playing in general. There is a more rhapsodic spirit in Beethoven's Opus 101 than was realized, as there is more persuasive emotional significance in the Schubert sonata than was conveyed, but however objective, the reading each received was lucidly analytical and musicianly, while all technical problems were negotiated with cleanly defined articulation.

The pianist adroitly tempered his bristling energy to the more circumscribed requirements of the Mozart fantasy, one of the least hackneyed of the composer's shorter compositions, and the Chopin mazurkas. The audience accorded him demonstrative applause at every opportunity.

C.

Vronsky and Babin at Carnegie Hall

Vitya Vronsky and Victor Babin, duo-pianists. Carnegie Hall, Dec. 8, evening:

Sonata in C.....J. S. Bach
Six Studies in Canon Form Schumann-Debussy
Duetto Concertante, after Mozart.....Busoni
'Scaramouche': Vif, Modéré, 'Brazileira' Milhaud
Three Songs: Vocalise, 'How Fair This Spot!', 'Floods of Spring'.....Rachmaninoff-Babin
'Rosenkavalier' Waltz.....R. Strauss-Babin
Six Etudes.....Babin

The duo-pianists, who made their American debut some three seasons ago, were greeted by a large audience at Carnegie Hall at their first concert of the present season, when they once more gave an illuminating demonstration of the art of ensemble piano playing in its highest estate. Their program established a new record for novelty in the two-piano field, only one number, the Mozart-Busoni work, bearing a familiar aspect, while even it could boast of but few previous performances here.

The perfect artistic sympathy existing between these two pianists, the similarity of their pianistic art, their loveliness of tone and subtlety of nuancing, and the sensitive musicality that permeates and vitalizes everything that they do, again enabled them to envelope even the least important of their numbers with a glamor of beauty. The three-movement Bach sonata, fifth in a set of six that the master wrote for a harpsichord with two keyboards and pedals, emerged in Mr. Babin's adaptation as a characteristically substantial and inspiring program-opener, played, as it was, with contagious zest and a fine sense of style. The Mozart-Busoni Duetto

(Continued on page 24)

CINCINNATI PLAYERS AID VISITING BALLET

Goossens, Kurtz and Allers Conduct—Posselt Plays Dvorak Concerto

CINCINNATI, Dec. 20.—The Cincinnati Symphony under Eugene Goossens, presented works by Wagner, Dvorak and Tchaikovsky at its seventh pair of concerts in Music Hall on Dec. 1 and 2.

The men of the ensemble gave an exceptionally fine reading of the Tchaikovsky Symphony No. 4 in F Minor, and were also in excellent form throughout Wagner's 'Faust' Overture. The soloist was the personable young American, Ruth Posselt, violinist. Miss Posselt performed the Dvorak Concerto in A Minor in a thoroughly competent manner, displaying a technique of major proportions. A tremendous ovation greeted the soloist.

'Ghost Town' and 'Bacchanale' Please

The combined forces of the Ballet Russe de Monte Carlo and the Cincinnati Symphony gave four performances on Dec. 8, 9 and 10. The conductors were Eugene Goossens, Efrem Kurtz and Franz Allers. Several numbers new to Cincinnati audiences were presented along with many of the old favorites. The new Ballets included 'Carnaval', 'Devil's Holiday', 'Capriccio Espagnol', 'Bacchanale' and 'Ghost Town'. The striking costumes and scenery of the 'Bacchanale' lent a bizarre air. The work offers a minimum of dancing, but enough to allow the observer to gather from the action on the stage that here are visions seen through the mind of a mad person.

'Ghost Town' with its humorous choreography and definitely American tunes, gave an entertaining and descriptive picture of a western town in the gold rush era. While Richard Rodgers' music is not profound, it has many pleasant moments. Credit for the excellent choreography must go to Marc Plattoff.

Among the old favorites were 'Gaité Parisienne', 'Les Sylphides', 'Boutique Fantasque', 'Spectre de la Rose', 'Petrouchka', 'L'Après Midi d'un Faun', 'Prince Igor', and 'Scheherazade'.

VALERIE ADLER

INDIANAPOLIS HEARS NEW FULEIHAN WORK

Symphony Plays Premiere of His 'Fiesta'—Feuermann Plays Schumann Opus

INDIANAPOLIS, Dec. 20.—The second pair of concerts of the Indianapolis Symphony on Dec. 1 and 2 presented the season's first soloist, Emanuel Feuermann, 'cellist. The program also included the world premiere of Fuleihan's 'Fiesta' and two compositions heard for the first time in Indianapolis, Weinberger's 'Under the Spreading Chestnut Tree' and Tchaikovsky's 'Pezzo Capriccioso' for 'cello.

Mr. Sevitzyk gave Berlioz's 'Benvenuto Cellini' Overture a highly dramatic reading, and the Mozart Symphony in G Minor received an interpretation of beautiful simplicity. Anis Fuleihan's 'Fiesta', impressionistic in style, is a rather short piece, and festival atmosphere is not predominant. The composition was written in October, 1939, and dedicated to Mr. Sevitzyk. The

Zagreb Opera Inaugurates New Season



Nana Fischer

Zinka Milanov Singing the Aria 'Casta Diva' During the First Act of a Performance of Bellini's 'Norma' Which Was Revived by the Opera House in Zagreb

ZAGREB, JUGOSLAVIA, Dec. 7.—During the initial weeks of its new season the Zagreb Opera has given performances of Verdi's 'Il Trovatore' and 'Aida', and a revival of Bellini's 'Norma'. Krešimir Baranović is the director of the Opera.

Mr. Baranović seized the advantage of the holiday residence in this city of Zinka Milanov, soprano of the Metropolitan Opera and a native of Zagreb, to obtain her for a number of performances. Mme. Milanov appeared as Leonore in 'Trovatore', as Aida, and as Norma in the Bellini Opera. Her Zagreb audiences were familiar with her interpretations of the first two roles, but that of Norma was new. The revival of the Bellini work was excellent and in addition to the superb performance of the title role by Mme. Milanov, Anica Mitrović as Adalgisa, gave a remarkable performance, and the tenor Josip Gostić was likewise in fine voice. Mr. Baranović was the successful conductor, and Tito Strozzi, the regisseur.

Opposite Mme. Milanov as Aida, the

Weinberger opus fared better, as indicated by the applause.

Always a welcome soloist Mr. Feuermann was heard to excellent advantage in the Schumann Concerto and Tchaikovsky work, revealing an opulent tone and a marvelous facility in technical passages, surmounting difficulties with an amazing ease. Mr. Feuermann received good orchestral support.

PAULINE SCHELLSCHMIDT

MacDowell Club Audition Winners Chosen

The final auditions for the eighth annual Young Artists Contest, sponsored by the MacDowell Club, have resulted in the selection, for presentation in recital in the MacDowell Club auditorium, of Jane Rogers, contralto, of Bellville, Ill.; Vera Appleton, pianist, of Tulsa, Okla.; Carlos Mosely, pianist, of Spartanburg, S. C.; Eugenie Limberg and Virginia Duffey, violin and piano ensemble, of New York City. The jury consisted of Walter Golde, Edgar Schofield, Harry R. Spier for voices; Sigismund Stojowski, Hans Barth and Leslie Hodgson for piano; Hugo Kortschak, Helen Teschner Tas and Micha Mischa-koff for violin.

guest tenor from the Ljubljana Opera, Ivan Franci, sang Radames, revealing a beautiful voice. Miss Mitrović sang the part of Amneris, and Rudolf Zupan, Amonasro; the bass Josip Krizaj, the King, while Aleksandar Griff, was Ramfis. Mr. Baranović conducted.

In 'Trovatore', in which Mme Milanov was Leonore, Mr. Zupan sang the part of the Count di Luna, and that of Manrico was taken by Mr. Franci. Anka Jelačić, contralto, sang Azucena, Mr. Griff, Fernando, and the performance was conducted by Ivan Stajcer, one of the younger conductors of the Zagreb house, who proved to be reliable and to have a thorough knowledge of the score.

Mme. Milanov also sang in a performance of 'Aida' as a benefit for one of the poorer villages in the outskirts of Zagreb and the sum realized through her co-operation was used to build a new road leading from the village to Zagreb, which the grateful peasants have since called "Zinka's Road".

IVANA FISCHER

PITTSBURGH PLAYERS AIDED BY SOLOISTS

Virovai Plays Brahms Concerto Under Baton of Fritz Reiner

PITTSBURGH, Dec. 20.—Performances by the Pittsburgh Orchestra during the fortnight brought two programs well contrived by Fritz Reiner, conductor.

On Dec. 8 Robert Virovai, violinist, played the stupendous Brahms Concerto and gave it a most vital and spontaneous reading. There was youthful enthusiasm without rant and the purest imaginable tone combined with an elasticity of phrasing that was most ingratiating. The work was played in so masterly a manner that the management broke the "no-encore" rule.

The orchestra performed Debussy's 'Afternoon of a Faun', Mussorgsky's 'Pictures at an Exhibition' and the Bach D Minor Prelude and Fugue, arranged by Respighi and dedicated to Mr. Reiner.

The other of the two programs brought Schumann's Second Symphony, the Overture to Beethoven's 'Fidelio', two symphonic interludes from 'Macbeth' and a fascinating Spanish Dance by Granados.

J. FRED LISSFELT

PHILHARMONIC PLAYS IN CANADIAN CITIES

Visits Ottawa, Toronto and Hamilton—Barbirolli Receives Gift on Birthday

TORONTO, Dec. 20.—The New York Philharmonic-Symphony, John Barbirolli conductor, played in three Canadian cities—Ottawa, Toronto and Hamilton. Capacity audiences gave unprecedented ovations to the visiting artists. In a season distinguished for its brilliancy and variety of musical offerings, the visit of the orchestra was the outstanding event.

In Ottawa, the concert was under the distinguished patronage of Their Excellencies the Governor-General and Lady Tweedsmuir, and the audience included members of the diplomatic and official circles. During their stay in the Capital Mr. Barbirolli and his wife were the guests of the British High Commissioner, Sir Gerald Campbell, and Lady Campbell.

Conductor Given Cigarette Case

In Toronto the audience represented the social and musical life of the city. An unrehearsed event on the program was the presentation of a silver cigarette case to Mr. Barbirolli who celebrated his fortieth birthday on the day of the concert, Dec. 2. The case was a gift from the trustees of Massey Hall and bore the coat of arms of the Hall.

In Hamilton the audience reached three thousand people and included visitors from London, Kitchener, Brantford and other cities of Ontario. For his Canadian concerts Mr. Barbirolli presented the following works:

Berlioz's 'Roman Carnival' Overture; Beethoven's Symphony in A, No. 7, Op. 92; Delius's Intermezzo, 'The Walk in the Paradise Garden', from 'A Village Romeo and Juliet'; Mendelssohn's Scherzo in G Minor for Orchestra (from the Octet for Strings, Op. 20), orchestrated by the composer; and Elgar's Variations on an Original Theme, Op. 36.

ROBERT H. ROBERTS

Metropolitan Opera Gets Portrait of Jenny Lind

A portrait of Jenny Lind was presented to the Metropolitan Opera House on the afternoon of Dec. 8 by Mrs. Joseph B. Long, vice-chairman of the Metropolitan Opera Guild, which has for the last four seasons been assembling a collection of paintings and busts of famous individuals in the history of music. The Lind portrait was painted shortly after 1840 by Jean Baptiste August Leloir, a Parisian artist. At one time it occupied a place in the Samuel J. Tilden collection, and later was secured by the late Emma Juch. The gift was formally accepted by Edward Johnson, general manager of the Metropolitan Opera, in the presence of his assistant executives Edward Ziegler and Earle R. Lewis. The ceremony took place in the buffet lounge where the picture now hangs.

Bust of Mahler Presented to Bruckner Society by Mrs. Bodanzky

A bust of Gustav Mahler, by Victor Frisch, has been presented to The Bruckner Society of America, Inc., by Mrs. Artur Bodanzky. The bust was highly treasured by the late Artur Bodanzky, pupil and disciple of Mahler, and honorary member of The Bruckner Society.

NEW WALTON WORK GIVEN IN CLEVELAND

**Heifetz Plays Violin Concerto
with Orchestra Under Baton
of Rodzinski**

CLEVELAND, Dec. 20.—The world premiere of William Walton's Concerto for Violin was presented by Jascha Heifetz and the Cleveland Orchestra under Dr. Artur Rodzinski in Severance Hall on Dec. 7. The work was repeated on Dec. 9.

The distinguished young English composer wrote this concerto at the request of Mr. Heifetz, completing it last June while visiting in this country. He planned to return for the premiere but has been mobilized and is now driving a military ambulance in France. Mr. Heifetz, to whom the Concerto is dedicated, revealed the composer's message with brilliant and astounding skill. It was praised as an important addition to the repertory. Walton has developed his thematic ideas soundly, and the harmony is modern but not extreme. It possesses interesting melodic ideas, particularly those in the middle movement, in which the mood is indicated by the designation *alla napolitana* and the trio is sub-titled, *canzonetta*. The event attracted overflow audiences at both concerts.

Mr. Heifetz was called to the stage many times by the enthusiastic applause, which he insisted upon sharing with Dr. Rodzinski and the members of the orchestra.

Tribute Paid to Finland

Dr. Rodzinski opened the program with the Overture to Weber's 'Der Freischütz'. After the intermission Strauss's 'Ein Heldenleben' was given a stirring performance. Josef Fuchs, concertmaster, was warmly applauded for his playing of the solo passages.

At the close of the Thursday evening concert, Dr. Rodzinski announced that "As a tribute to a country which is now the victim of brutal aggression, we will now play 'Finlandia', by Sibelius."

The Ballet Russe de Monte Carlo, Leonide Massine, artistic director, was presented by the Cleveland Orchestra in a highly successful engagement of four performances in Public Music Hall on Dec. 1, 2 and 3. Five new ballets were included to the great delight of the capacity audiences on hand for this annual festival.

The first local performances of 'Ghost Town' with music by Richard Rogers, choreography by Marc Plattoff, was given, as was that of the much discussed novelty of the season, 'Bacchanale', Salvador Dali's terpsichorean nightmare. Efrem Kurtz conducted 'Swan Lake', 'Devil's Holiday', 'Gaité Parisienne', 'Fantastic Toy Shop', 'Capriccio Espagnole', 'Red and Black', 'Scheherazade' and 'Bacchanale'. Franz Allers conducted 'Carnival', 'Blue Bird', 'Les Sylphides', 'Ghost Town' and 'The Spirit of the Rose'.

Changes in Soloists

Carl J. Vosburgh, manager of the orchestra, has announced two changes in the season's calendar. Myra Hess, who is engaged in war work in England, has canceled her American tour and illness prevents Georges Enesco's scheduled appearance as guest conductor on Jan. 11 and 13. Oscar Levant will replace Miss Hess on Jan. 4 and 6, playing George Gershwin's Concerto for piano and orchestra, and will conduct his composition 'Dirge'.



Zahn
Jascha Heifetz and Dr. Artur Rodzinski
Examine the Score of the Walton Concerto
Which Was Given Its Premiere by Mr. Heifetz
and the Cleveland Orchestra under
Dr. Rodzinski's Baton

Rudolph Ringwall, associate conductor, led the third in the series of popular "Twilight" concerts on Dec. 10, in Severance Hall. Works played were the Overture to Goldmark's 'Sakuntala'; two movements from 'Scheherazade' by Rimsky-Korsakoff; Slavonic Dance No. 1, by Dvorak; Entr'acte from 'Kovanchina' by Mussorgsky, and 'España' by Chabrier.

Boston Orchestra Appears

Dr. Serge Koussevitzky and the Boston Orchestra were presented by Mrs. Emil Brudno, director of the Cleveland Concert Course, in Public Music Hall on Dec. 15. The program opened with the Mozart Symphony in C (No. 338); followed by Debussy's 'Afternoon of a Faun'; Ravel's 'Daphnis and Chloé' (Second Suite), and closed with Tchaikovsky's Symphony No. 4. Mozart's crystal-clear phrases and the power of the Tchaikovsky Symphony were alike eloquently revealed by Dr. Koussevitzky. Cleveland concert audiences are not given to cheering but dignified reserve was forgotten at the end of this event. It was a memorable experience.

WILMA HUNING

NEW YORK PHILHARMONIC IS WELCOMED IN TOLEDO

**Barbirolli Conducts for First Time in
City—Francescatti Makes Debut
—Walden Quartet Plays**

TOLEDO, Dec. 20.—The annual concert for members of the Toledo Art Museum was given in the Peristyle a fortnight ago, introducing the New York Philharmonic-Symphony to this city. John Barbirolli conducted the Berlioz 'Roman Carnival' Overture, Beethoven's Seventh Symphony, Delius's Intermezzo from 'A Village Romeo and Juliet', Mendelssohn's Scherzo from the Octet for Strings, and Elgar's 'Enigma' Variations.

Another debut which enlivened the holiday musical season was that of Zino Francescatti who gave a magnificent violin recital in the Art Museum on Dec. 8. He was ably assisted by Dr. O. Herz at the piano in Tartini's D Minor Concerto, Beethoven's 'Kreutzer' Sonata and shorter works by Ibert, Novacek, Sarasate and Falla.

A delightful program of chamber music was given on Dec. 12 by the Walden String Quartet. Beethoven's Quartet in F, Paul Creston's Quartet and the Ravel Quartet in F comprised the program.

H. M. C.

TORONTO SYMPHONY ENLISTS SOLOISTS

**Orchestra Presents Beethoven
'Ninth' with Conservatory
Choir and Guests**

TORONTO, CANADA, Dec. 20.—The Toronto Symphony, conducted by Sir Ernest MacMillan, presented Beethoven's Ninth Symphony at its regular subscription concert on Dec. 5. Associated with the orchestra were the Conservatory Choir, and soloists: Jean Pengally, soprano; Amy Fleming, contralto; William Morton, tenor; and George Lambert, baritone.

Jean de Rimanoczy, violinist, soloist with the Toronto Symphony at its third subscription concert, on Nov. 21, played Brahms's Violin Concerto in D, Op. 77. The first Canadian performance of Allan Sly's 'Miniature' Symphony was a feature of the program. Mr. Sly, who is now head of the music department of William and Mary College, wrote the greater part of this symphony during his two years' residence in Toronto in 1933 and 1934. Other works included Suite from the 'Water Music', by Handel-Harty; The 'Nutcracker' Suite, by Tchaikovsky; 'Cotillon, a Suite of Dance Tunes', by Arthur Benjamin.

ROBERT H. ROBERTS

PHILADELPHIA HAILS 'ORFEO ED EURIDICE'

**Thorborg and Jessner Sing in
Metropolitan Production
Under Leinsdorf**

PHILADELPHIA, Dec. 20.—The Academy of Music here was virtually filled to capacity on Dec. 12 for an elaborate production of Gluck's 'Orfeo ed Euridice', second in the Metropolitan Opera's 1939-40 Philadelphia series of ten performances. Erich Leinsdorf conducted and reinforced the excellent impressions as to his musicianship.

Kerstin Thorborg as Orfeo was splendid, expressive vocal artistry and dramatic power, as well as impressive stage presence contributing to an exemplary delineation. As Euridice, Irene Jessner was highly pleasing in voice, action, and appearance, and shared with Mme. Thorborg the honors of the performance. Marita Farrell, as Amore, and Annamary Dickey, as A Happy Spirit, fulfilled their roles excellently.

The Metropolitan Opera Chorus was admirable. Praise is due the orchestra for gratifying service to Gluck's beautiful music.

La Scala Group Gives 'Hansel'

Humperdinck's 'Hansel and Gretel' in English, was presented by the Philadelphia LaScala Opera Company in the Academy of Music on Dec. 16 with Giuseppe Bamboschek conducting. The cast comprised: Bernice Schalker and Virginia MacWatters, in the title roles; Edward Rheim, the Father; Mary Brumley, the Mother; Alice Haeseler, the Witch; Nina Dorian, who doubled as the Sandman and the Dew Fairy.

WILLIAM E. SMITH

Edwin Kraft Gives Organ Recitals in Ohio

CLEVELAND, O., Dec. 20.—Edwin Arthur Kraft is presenting a series of five organ recitals at Trinity Cathedral in Cleveland, two of which remain to be heard on April 1 and May 6.

The programs are devoted to compositions of American-born composers dating from 1838 to the present time. Mr. Kraft is also giving similar series at Lake Erie College, Painesville, O. Of this group four remain: on Jan. 7, Feb. 28, April 7 and May 8.

CHORAL WORKS SUNG BY PHILADELPHIANS

**Thunder, Freed, Jones, Dash and
McCurdy Conduct Groups
in Concerts**

PHILADELPHIA, Dec. 20.—Past weeks have brought notable choral programs. Spohr's 'The Last Judgment', was provided by the Choral Society of Philadelphia, Henry Gordon Thunder conducting, in Drexel Auditorium on Nov. 27. Randall Thompson's 'The Peaceable Kingdom' was a feature on a program given by the Guild Singers, Isadore Freed conducting, in the Academy of Music Foyer on Dec. 6.

Saint-Saëns's 'Christmas Oratorio' and excerpts from Handel's 'The Messiah' were sung by the Chorus of the Music Education Department of Temple University in Mitten Hall on Dec. 6 with Marjorie Jones conducting. Bach's 'Christmas Oratorio' was the highlight of a finely performed program by the combined Mendelssohn Club and Choir of Old Saint Peter's Church in the Academy of Music on Dec. 15 with Harold W. Gilbert conducting.

Other recent choral programs were presented by the Orpheus Club with Alberto Bimboni directing, the Roxborough Male Chorus, Earl Henson conductor, the Germantown Male Chorus, Louis Doelp, conductor.

The remarkably disciplined Don Cosack Chorus, Serge Jaroff conducting, scored with a good-sized audience in Town Hall on Dec. 11. James Allan Dash conducted a performance of Handel's 'The Messiah' in Sellers Memorial Church, Upper Darby, on Dec. 18. Significant recent choral programs at the Second Presbyterian Church and Saint James's Church under Dr. Alexander McCurdy, offered Franck's Mass in A; Mozart's 'Requiem'; Bach's 'Ein Feste Burg' and 'Magnificat' and Buxtehude's 'Rejoice Beloved Christians'.

WILLIAM E. SMITH

PLAN MUSEUM SERIES

**David Mannes to Conduct Orchestra in
Metropolitan Free Concerts**

Twenty-third series of free concerts by an orchestra under the direction of David Mannes will be given at the Metropolitan Museum of Art on Jan. 6, 13, 20 and 27. Following the plan of presenting a complete symphony at each concert, Mr. Mannes will conduct during the forthcoming series, the 'New World' Symphony by Dvořák, Beethoven's Fifth Symphony, Brahms's First Symphony, and the Symphony in D Minor by César Franck.

The concerts are made possible through the generosity of friends of the Museum. Two of the 1940 series will be sponsored by The Davison Fund, established by John D. Rockefeller, Jr., and one each by John A. Roebling and The Juilliard Musical Foundation.

To furnish seating for as many of the listeners as possible, chairs will be placed in the main hall of the Museum and on the balcony where the orchestra is stationed, as well as in many of the more distant galleries.

BRUNO WALTER ENDS LOS ANGELES TENURE

Conducts Tchaikovsky, Corelli,
Beethoven and Berlioz at
Last Two Concerts

LOS ANGELES, Dec. 20.—In the short space of two weeks, Bruno Walter has conducted four concerts, bringing the Los Angeles Philharmonic to a new pinnacle of perfection and arousing unprecedented enthusiasm.

The second and last pair of concerts conducted by the visiting maestro, on Dec. 14 and 15, attracted capacity audiences which remained until the lights were lowered to join in a spontaneous ovation. It seems incredible that an ensemble could have made so much progress in so short a time. The strings, which were of uncertain quality in the first program, possessed a sheen and resilience seldom heard from this section. Not only has each section been greatly improved, but the entire ensemble played with a new-found balance, a sensitiveness to tone and phrase and a sublimity of expression that had exhilarating results.

Conductor Receives Ovation

The program was one that challenged the capacity of the orchestra. Beginning with Corelli's Concerto Grosso, No. 8, in C Minor, the list proceeded to Beethoven's First Symphony, played with refinement and purity of style, and three excerpts from Berlioz's 'Damnation of Faust'. These were revelations in matters of tone and style and brought long applause both for conductor and men. Tchaikovsky's Symphony No. 5, in E Minor, Op. 64, came after intermission. Under Mr. Walter's leadership, it became a saga of the soul. Every phrase retained its proper place in the completed pattern. Mr. Walter knows the value of dynamics. Seldom does he call for a crashing fortissimo, but when it is indicated, he builds a climax that is soul-stirring. The effect in the final Allegro was electrifying and the audience rose in acknowledgment of the leader's power and ability. For those who are sentimental, the concert also marked the last in the series of Auditorium concerts, since the orchestra will begin its residence in Hollywood, at the Pantages Theatre, on Jan. 25, when Leopold Stokowski will be at the helm for eight concerts. Albert Coates, in addition to conducting a series of children's concerts, will also conduct the closing events of the season.

HAL D. CRAIN

American Matthay Association to Meet

The American Matthay Association, Inc., an organization of the pupils of Tobias Matthay of which Arthur Hise is president, will open its fifteenth annual meeting with a dinner at Schrafft's in New York Dec. 28, following which Mr. and Mrs. Bruce Simons will give a two-piano recital in Steinway Hall. On Dec. 29 a meeting will be held at the home of Tsuya Matsuki in Brooklyn where the annual business meeting and several lectures on music are planned.

Mrs. Beach Broadcasts New Compositions

Mrs. H. H. A. Beach, composer and pianist, played her new trio for piano, violin and cello with Eugenia Lundberg and Phyllis Kraeuter on Dec. 16 over station WNYC. Mrs. Beach also performed five new piano solos during the half-hour broadcast.

Scranton Hears 'Traviata' in English



The Last Act of Verdi's 'Traviata' as Given by the American League for Opera, of New York, Presented by the Scranton Civic Opera Guild. (Left to Right) Robert Carlson as the Doctor, Lucy Harrington as Annina, Lura Stover as Violetta, Sergei Radamsky as Alfredo and Edgar Mills as Germont Père. H. A. Condell Designed the Modern Set

SCRANTON, Dec. 20.—The Civic Opera Guild of Scranton presented Verdi's 'Traviata' in English and in modern dress at the Masonic Temple on Dec. 1, the first of a series of three operas to be given by the American League for Opera of New York, conducted by Felix M. Gatz. The stage director for the production was Benno Frank and the stage designer H. A. Condell. The Scranton Civic Opera Or-

chestra and Chorus were heard. The settings were of the present day.

The cast included Lura Stover as Violetta, Zina Alvers as Flora, Sergei Radamsky as Alfredo, Edgar Mills as Germont Père, Harris Hart as Baron Douphol, Ludlow White as Gaston, Robert Carlson as Doctor Grenvil and Lucy Harrington as Annina. The performance was under the honorary auspices of the University of Scranton.

BOSTONIANS PRESENT BROOKLYN PROGRAM

Koussevitzky Conducts in Academy—Apollo Club Begins Season

BROOKLYN, N. Y., Dec. 20.—The first concert of the season by the Boston Symphony under Dr. Serge Koussevitzky was presented in the Academy of Music on Nov. 24. Three American scores: Arthur Foote's Suite in E, Edward Burlingame Hill's violin concerto and Carpenter's 'Skyscrapers' were heard. Ruth Posselt was soloist in the concerto and Dorothy Maynor, soprano, and Leonard Franklin, tenor, were heard in Carpenter's ballet music. For the concluding offering Mr. Koussevitzky gave a vivid reading of the Franck Symphony.

The season's first Apollo Club concert on Nov. 28, at the Academy, directed by Alfred Boyce, drew the traditional capacity audience. The program included Dudley Buck's 'King Olaf's Christmas', with tenor and baritone solos by Howard Shabaz and Caradoc C. Jones; Cyril Jenkins's 'The Lee Shore'; Gerike's 'The Autumn Sea'; 'Christmas, Hark!', Noël of the Bressan Waits; and Sibelius's 'Finlandia'. Horace Britt, cellist, with Inez Richard as accompanist, played selections by Boccherini, Lalo, Ravel and Nin. Accompanists for the club were Theodore Schaefer, pianist, and Charles Banks, organist.

Lotte Lehmann, under Institute auspices on Nov. 14, sang Lieder by Brahms, Schumann, Mendelssohn, Franz and Wolf. Paul Ulanowsky was the accompanist. FELIX DEYO

PORTLAND'S JUNIOR PLAYERS OPEN YEAR

Gershkovitch Leads Junior Symphony in Mozart, Beethoven and Debussy Music

PORTLAND, ORE., Dec. 20.—The sixteenth season of the Portland Junior Symphony, under the leadership of Jacques Gershkovitch, was inaugurated at the auditorium, on Nov. 18. The program consisted of an Overture by Mozart, Beethoven's Fourth Symphony, 'Les Preludes' by Liszt, Grieg's 'Last Spring', arranged for strings by Gershkovitch; Debussy's 'Festivals' and the 'Russian Sailors' Dance' by Glière. The distinctive achievement of the conductor and his body of young players was recognized with rounds of applause. Parts of the evening program were repeated for a youthful audience, the morning of Nov. 25. The Junior League sponsors this series.

Paul Lemay, conductor of the Duluth Symphony, conducted the Portland Symphony in its second concert of this season in a broadcast hour on Nov. 23. A capacity audience heard the broadcast at the Benson Polytechnic School. The balcony was well filled with children.

JOCELYN FOULKES

Ivor Newton to Remain in America

Ivor Newton, English pianist, who completed an extensive concert tour with John Brownlee, Metropolitan Opera baritone, in Washington, D. C., on Dec. 18, plans to remain in New York. Mr. Newton's scheduled concerts in England have been cancelled due to the war.

OMAHA WELCOMES LOCAL MUSIC FORCES

Morning Musicales Presents Pianist—Central High School Choir Appears

OMAHA, Dec. 20.—The Morning Musicales presented Mary Nash Crofoot, pianist, at the Hotel Fontenelle recently. The Central High School Choir, under Elsie Howe, gave three excellent performances of 'The Mikado.' The cast included Norman Turkel, Bill McBride, Robert Peterson, Louis Wells, Walter Roessig, John Plank, Virginia Slaught, Kay Holman, Pauline Bruett, Jacqueline Maag and Florence Tattelman, assisted by the school orchestra under Merwin Tilton, Thelma Stenlund, Irene Jensen and Regina Place.

The annual Yule concert of North High School, at Joslyn Memorial Concert Hall, drew a capacity audience on Dec. 10. Elizabeth Freeman conducted the choirs and the orchestra was under Samuel Thomas, with Henrietta Rees at the organ, Cora Edith Shepherd was guest soprano and a group of eight young singers under Mary Silver produced a program of real distinction. Alec Templeton, pianist, was presented on Nov. 15 by the Matinee Musical.

Under the auspices of the Morning Musicales, at the Hotel Fontenelle, Louise Meiszner, pianist, appeared on Nov. 14.

In a guest program of the Fortnightly Musical Club at First Presbyterian Church, Henry Nestor, baritone, was heard as guest artist, as well as Louise Shaddock Zabriskie, Mrs. Howard Kennedy, and Henrietta Rees, organists; Grace Burger, violinist; Mrs. Herbert Smalls, soprano, and Mrs. Wayne McPherron, contralto.

The Tuesday Musical Club opened its current season by presenting Igor Gorin, baritone, in Central High School Auditorium on Nov. 6.

Robert Virovai, violinist, appeared on Nov. 24 under the auspices of the Tuesday Musical Club, before an audience which packed the hall.

The Omaha Folk Arts Society, on Nov. 20, presented the Duquesne University Tamburitza Orchestra, at Central Club, led by Matija L. Gouze.

EDITH L. WAGONER

MUSIC IN BALTIMORE

Music Club Presents Four Artists—Don Cossack Chorus Heard

BALTIMORE, Dec. 20.—The Baltimore Music Club, Mrs. Franklin G. Onion president, at its meeting at the Belvedere Hotel on Dec. 9, heard an address on 'Music and Economics', delivered by Dr. Richard Kahn, of Catholic University of America. The lecture was followed by a musical program in which Elizabeth Bolek, soprano; Wilburg Isaacs, bass-baritone; Sara Fledman, violinist; George Bolek, accompanist, were heard. Miss Bolek sang Gustave Klemm's song, 'September Day'.

Serge Jaroff, conducted the Don Cossack Chorus at the Lyric Theatre on Dec. 9 in Russian religious songs and many other works. William Albaugh was local manager for their appearance.

Lester Englander, baritone, assisted by Richard Goodman, pianist, gave a recital at Cadoa Hall on Nov. 28. The Baltimore Music Teachers Association presented Lucy Waeshe, pianist; Rita Baker, cellist; Doris Wright, soprano; Ruth Van Hulsteyn, violinist; and Robert Carl, pianist, on Dec. 8 in Maryland Casualty Auditorium. F. C. B.

MUSICAL AMERICA

Founded 1896 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

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Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada,
\$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manu-
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At Christmastide

WITH so much of the world involved in war, the words "peace on earth, good will to men", come more gravely to the lips than in times of international amity. Uttered as blithely as is usually the case at Christmas time, they would be perilously close to mockery. For millions there is war, not peace. For them, bitterness, hate, fear and the will to slay have all but eradicated the spirit of good will.

Music must play its part in keeping alive the humanity and the faith of suffering people in all lands. It must be one of the continuing bonds between those who are riving the world asunder today. It must supply a foundation of tenderness and fellow-feeling on which can be built some new structure that will be a little closer to the old and roseate ideal of a brotherhood of man. There is no magic that will end overnight the strife that has engulfed the nations. Music can only alleviate some of the distress and heartsickness of these catastrophic times.

But whether the solution of the great problems that lie ahead can be regarded as fairly near or very distant, no one doubts that all mankind will be grateful for the solace that music brings in hours of darkness, peril and loss.

In America, a great pean of thankfulness spreads from ocean to ocean that ours is a Christmas and a New Year free of the alarms and the sorrows that are being visited on the homes of Europe and the Far East. But the song of our people is not a thoughtlessly jubilant one. We are too deeply conscious of the horrors and the anxieties that war has brought to other nationalities not to feel their unhappy lot when we call out "Merry Christmas" and "Happy New Year."

Our music echoes our solicitude. As we sing, our hope is for peace; we cling tenaciously to the doctrine of goodwill.

Ernest Schelling

IN the fortunate phrase of one of the New York newspaper tributes, Ernest Schelling was "a gentleman of the arts." In his career as pianist, conductor and composer there was nothing that did not conform to a lofty conception of the place of music in the society of civilized man. He was altogether "human" in his work as friend and mentor of the thousands of youths, mostly between 6 and 16, who "grew up" musically at the Young People's Concerts of the New York Philharmonic-Symphony. But he did not seek to "popularize" music by making concessions to any low level of taste.

As a pianist he set for himself standards that were of the most exacting order. As conductor of the Baltimore Symphony he built programs of the most substantial character. As a composer he demanded of himself the same comprehensive and rock-bottom craftsmanship that he required of the masters whose music he exalted.

Ernest Schelling made a definite contribution to the musical culture and the musical progress of the America of his times. He will be remembered, and by no one more than by those who were set upon the right paths while in their formative years as the result of his concerts for the youth of New York.

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Personalities



Rothschild
Vladimir Horowitz, Who Returns to America After Several
Years Absence, Is Seen in Hollywood with His Wife, the
Former Wanda Toscanini

Muck—On his eightieth birthday which occurred in October, Karl Muck was honored by a special decoration by Chancellor Hitler, with the designation "to the Great Conductor."

Enters—A capable painter as well as one of the most prominent of mimes, Angna Enters recently held a one-man show of paintings in oil and water-color, and drypoint etchings and lithographs.

Paderewski—Upon the invitation of Premier Wladislaw Sikorski, on behalf of the Polish Government now at Angers, France, Ignace Jan Paderewski has become an active member of the Polish National Council.

Saint-Exupéry—An opera has been written by Luigi Dallapiccola on a libretto founded upon Antoine de Saint-Exupéry's novel, 'Night Flight'. The work, entitled 'Volo di Notte' will have its premiere in Florence during the coming spring.

Enesco—The eminent Rumanian violinist and conductor, Georges Enesco, has been made a senator by King Carol under powers given him in the new constitution of the country to name eighty-eight senators or about one-third of the total.

Alda—A member of the Metropolitan Opera from 1908 to 1929, and for a number of years the wife of Giulio Gatti-Casazza, general manager of that institution, Mme. Frances Alda took the oath of allegiance to the United States this month. A native of New Zealand, she received her final papers on Aug. 23.

Bartlett-Robertson—Ethel Bartlett and Rae Robertson, duo pianists, are said to have brought back a varied collection of souvenirs from their recent South African tour. Owing to war conditions, they were unable to travel back to England with their luggage and the ship upon which it was sent from Marseilles to England was attacked three times by enemy submarines.

Barbirolli—A belated birthday party was given by John Barbirolli for the members of the New York Philharmonic-Symphony after the evening concert of Dec. 9, at the Hotel Astor. A guest of honor was Gus Wade, stage doorman of Carnegie Hall, whose birthday falls on the same date as Mr. Barbirolli's, Dec. 2. This year the orchestra was on tour at that date, so the annual celebration had to be postponed. Mr. Barbirolli was forty and Mr. Wade eighty-four.

Chicago Symphony

(Continued from page 10)

the tremendous pillars of sound with which the score abounds.

Percy Grainger as soloist and guest conductor with the Symphony on Dec. 12 played the Concertino for piano and orchestra by John Alden Carpenter, conducted two of his own country dances and played the piano part to his 'Suite in a Nutshell' for piano, orchestra and Deagan percussion instruments. Dr. Stock conducted.

'Water Music' Handel-Harty
'Concertino' Carpenter
'Mock Morris'; 'Molly on the Shore' Grainger
Suite, 'In a Nutshell' Grainger

Mr. Grainger played the concertino brilliantly and his gay, matter-of-fact manner infected the audience. After intermission, the guest of the day conducted his 'Mock Morris' and 'Molly on the Shore', to the immense delight of musicians and listeners. His final task was to negotiate the piano part of his intriguing 'Suite in a Nutshell' for Deagan percussion instruments, piano and orchestra. This he did in masterly fashion, returning to do the last movement, 'Gum Suckers March', based on the Australian national anthem, for an encore. The 'Water Music' opened the program in a calm, beautiful vein. Dr. Stock fitted his and the orchestra's mood to both novelties and serious contributions, further enhancing the pleasure of the occasion.

E. H. A.

BRUCKNER'S SEVENTH PLAYED IN ST. LOUIS

Golschmann Conducts Symphony
with Swarthout and Mac-
Gregor as Soloists

St. Louis, Dec. 20.—Returning to his home city after many appearances both here and abroad, Willard McGregor appeared as soloist with the orchestra in the pair of concerts on Dec. 1 and 2. He gave a brilliant performance of Beethoven's Concerto No. 1 in C, Op. 15, for piano and orchestra, and his reception was such that he was forced to add several encores after each performance. His playing revealed maturity in expression combined with a clean-cut technique.

Vladimir Golschmann again honored his composer-friend, Alexandre Tansman, by playing for the first time his two transcriptions of Bach's Chorales, 'Through Adam Came Our Fall' and 'Now Comes the Gentile's Savior'. The latter part of the program



When Albert Wolff's 'The Blue Bird' Was Given Its Premiere at the Metropolitan Opera, Maurice Maeterlinck, the Playwright, Came from France to Hear Its First Performance. He Points Out the Sights to His Wife and Henry Russel, Former Manager of the Boston Opera, as They Arrive on the La France. At the Premiere the Singers Were (Left to Right): Florence Easton as the Mother, Raymond Delaunoy as Tytyl, Paolo Ananien as the Father, Mary Ellis as Mytyl, Edna Kellogg as the Child, and Jeanne Gordon as Mme. Berlingot

Week at the Metropolitan

'L'Amore dei Tre Re' with Muzio, Amato and Martinelli; 'Lucia' with Evelyn Scotney and Giulio Crimi; 'Samson et Dalila' with Caruso and Gabriella Besanzoni; 'Carmen' with Geraldine Farrar, Marie Sundelius, Giovanni Martinelli and Robert Couzinou. Albert Wolff conducted.

1919

Did 'Madama Butterfly' Open It?

The erection of an opera house on a large scale is planned by Baron Goto. It will be the first opera house in Japan.

1919

was devoted to Bruckner's Symphony No. 7 in E, which received its first performance in this city. There was very fine co-ordination between conductor and orchestra.

For the sixth pair of concerts on Dec. 8 and 9, Mr. Golschmann arranged a program of interest and variety. Gladys Swarthout was the soloist, making her first appearance with the orchestra. The concert opened with the Andante Molto Lento, by C. P. E. Bach (arranged by M. Steinberg). Then Miss Swarthout was first heard in a group containing

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1919



Why Not a Revival?

First Hearing of Puccini's Trilogy Impresses Chicago. Raissa, Edward Johnson and Galeffi, Who Were Selected by Composer as Interpreters, Earn New Honors.

1919

Program of Yesteryear

The program of the corresponding week in 1919 by the New Symphony conducted by Artur Bodanzky included Hadley's 'Salome', Brahms's Fourth Symphony, and the Overture to 'The Flying Dutchman'.

1919

How About It?

Modernism Effaces Melody and Form, Deplores Mme. Chaminade. French Composer Finds that Music is a Negligible Matter in Modern-Day Works.

1919

What a Pity!

Mattia Battistini, the great baritone who will not come to the United States as he is afraid of the ocean, stated, when asked when he would make the trip, "When I can go to bed one night at Paris or Milan in a nice warm airship and wake up in New York the next morning and still have my dinner!"

1919

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MYRA HESS POSTPONES HER TOUR OF AMERICA

English Pianist, in Letter to American Audiences, Explains Why She Remains in England

MUSICAL AMERICA has received a letter from Myra Hess, English pianist now in London, who wishes to extend through its columns, a personal message to her American audiences, explaining the reasons for her postponement of her American tour in the United States which was scheduled for this Fall. Miss Hess's manager, Annie Friedberg, received a cable from the pianist, expressing her regrets. The letter follows: Dear Sir:

May I, through the columns of your pa-

per, send a personal message to my beloved audiences in America, explaining the postponement of my tour this Fall.

At the outbreak of war, music in England came to a complete standstill and it has been my privilege to help in its revival, by organizing a series of daily lunch-hour concerts, which, by the kind co-operation of Sir Kenneth Clark and the Trustees, take place in the National Gallery, which has been reopened for the purpose. These concerts have three aims, to give work to many musicians, to provide a substantial sum for the Musicians Benevolent Fund, and, above all, to bring music once again, to people who, in these tragic days, need its spiritual help and refreshment, as never before. The response and appreciations with which the scheme has been received has been overwhelming, and it has now spread far beyond London. Capacity audiences fill the National Gallery and I am helping to inaugurate similar series in the Provinces. Her Majesty the Queen has honored the London concerts with her presence and has expressed her earnest hope for their continuance and success.

I am persuaded, by the unparalleled enthusiasm and response from all over the country, that the organization of these concerts is a work of real national importance, by sustaining the morale of the people and in helping to keep the spiritual values, for which we are fighting, alive and active. As it is impossible, at this stage, to delegate my work to anyone else, I have decided to stay in England for the present, sure in the knowledge that my friends in America will understand, and will approve the work I have undertaken for my country at this fateful time.

Yours truly,

Signed: MYRA HESS

DEBUTS MARK EARLY WEEKS AT METROPOLITAN OPERA

(Continued from page 7)

Lillian Moore, Grant Mouradoff and George Chaffee. The three graces were Beatrice Weinberger, Doris Neal and Ruth Harris. Boris Romanoff was responsible for the choreography. Incidentally, the swan in the Leda tableau has become completely decrepit. The stage director was Leopold Sachse and the chorus master Konrad Neuger. A large and enthusiastic audience was on hand. S.

'Boris Godunoff', with Pinza

Mussorgsky's 'Boris Godunoff', revived late in the season of 1938-39, made an early entry in the current operatic span, being set before the Friday night subscribers in the first week. The cast for the performance of Dec. 1 was that of the two performances last year:

Czar Boris.....	Ezio Pinza
Feodor.....	Irra Petina
Xenia.....	Marita Farell
The Nurse.....	Anna Kaskas
Shuisky.....	Alessio De Paolis
Tchekaloff.....	George Cehanovsky
Brother Pimen.....	Nicola Moscona
Dimitri.....	Charles Kullman
Marina.....	Kerstin Thorborg
Rangoni.....	Leonard Warren
Varlaam.....	Norman Cordon
Missail.....	Giordano Paltrinieri
Inkeeper.....	Doris Doe
Simpleton.....	Nicholas Massue
Police Official.....	John Gurney
Lovitzky.....	Wilfred Engelman
Tcherniakovsky.....	Arnold Gabor
A Boyar.....	Nicholas Massue

Ettore Panizza, conductor

The chorus again carried off first honors by virtue of its vital and musical singing, though there were signs of the need of more rehearsals, the ensemble having its liberal share of rough spots. Mr. Pinza's delineation was once more a highly creditable achievement in operatic acting and singing, but it fell short of the fullest conviction, particularly in the scenes of the



Lauritz Melchior



Charles Kullman

czar's hallucinations. In many respects, the outstanding characterization was the insinuating but cryptic Shuisky of Mr. De Paolis, whose make-up was particularly good.

Mr. Kullman's impassioned singing of Dimitri's music in the garden scene did much to compensate for the loose ends of the action. Mme. Thorborg's Marina had "line" and dramatic emphasis, if not the illusion of the character. The other women were all praiseworthy, though it must be said that Miss Petina's clever dancing in the apartment scene had the effect of nullifying the theatrical surprise of the Czar's sudden entrance, largely because it evoked applause at precisely the wrong place. Leonard Warren sang resonantly as Rangoni and Norman Cordon earned the applause that followed his singing of 'The Siege of Kazan'. What the performance most needed was a tightening up of both the musical and the stage direction. T.

Olitzki Makes Debut in 'Die Meistersinger'

The first 'Die Meistersinger' of the season brought a capacity matinee house on the afternoon of Dec. 2, and furnished new material for consideration in the person of Walter Olitzki, who made his debut as Beckmesser, and Erich Leinsdorf, who conducted the Wagner "comedy" for the first time in the house. Another debut, that of Lodovico Oliviero as Moser, offered little opportunity for appraisal of the singer's gifts. The entire cast was:



Erich Leinsdorf



Frank St. Leger

Eva.....	Irene Jessner
Magdalene.....	Karin Branzell
Walter von Stolzing.....	Charles Kullman
Hans Sachs.....	Friedrich Schorr
Beckmesser.....	Walter Olitzki (debut)
Pogner.....	Emanuel List
Kotner.....	Herbert Janssen
Vogelgesang.....	Max Altgiass
Zora.....	Nicholas Massue
Moser.....	Lodovico Oliviero (debut)
Eishunger.....	Giordano Paltrinieri
Nachtigall.....	Louis D'Angelo
Ortel.....	George Cehanovsky
Foltz.....	James Wolfe
Schwartz.....	John Gurney
David.....	Karl Laufkoetter
A Night Watchman.....	George Cehanovsky

Mr. Leinsdorf, who has been called so suddenly to assume great and grave responsibilities, could not be expected to fulfil them immediately with the weight of mature experience which his predecessor displayed, but his youth, enthusiasm and his talent for holding large forces together creditably was everywhere evident in this performance. His tempos were almost invariably brisk, a fine thing for making an opera move, but occasionally a strain upon the singers, who probably would have appreciated a little more leeway. A tendency to let the brasses overblow and to bring the entire orchestra to tumultuous proportions, thus overwhelming the voices, will probably be restrained as his work goes on—at least one hopes so. On the whole, however, the performance merited the vote of confidence given the young conductor in each intermission.

The youthful nephew of the Rosa Olitzka of former Metropolitan fame displayed himself as a character actor of finesse, with many excellent bits of small business. Beckmesser can be so easily caricatured beyond true drawing, and Mr. Olitzki never erred in this respect. The complaining and futile suitor of Eva was, however, a little oldish to be credible.

Another new character was that of Kothner, which Mr. Janssen made a magnificent portrait, unctuous, condescending, pompous. All others were well known to the house. Mr. Schorr's Sachs was once again a dominating figure, sweet-natured and imbued with the undertones of philosophy which make his personation so endearing. He sang unusually well, seldom forcing. Miss Jessner's Eva was in the picture, although her singing was not always impeccable. Mr. Kullman, although vocally rather on the light side for Walther, used this very fact to make Walther once more a lyric being instead of an explosive one, a gratifying phenomenon. Miss Branzell, Mr. List and Mr. Laufkoetter played their accustomed parts well, as before. Chorus and ballet contributed zestfully to the brilliance of the mass scenes. Q.

'Aida's' Seasonal Entry

Never long neglected, Verdi's 'Aida' had its first representation in the first week of the new season. The cast for the performance on Saturday evening, Dec. 2, was as follows:

The King.....	John Gurney
Amneris.....	Bruna Castagna
Aida.....	Zinka Milanov
Radames.....	Arthur Carron
Ramfis.....	Norman Cordon
Amonasro.....	Richard Bonelli
Messenger.....	Lodovico Oliviero
Priestess.....	Thelma Votipka

Ettore Panizza, conductor

The performance was one more noteworthy for its vigor than its unity or polish. Mme. Castagna's Amneris was vocally

sumptuous and Mme. Milanov, though more uneven, contributed many rich-toned phrases. Mr. Bonelli sang and acted effectively as the captive king. The Radames



Bruna Castagna



Zinka Milanov

of Mr. Carron was more fervent than free of voice. The remainder of the cast did its duty, as did the chorus, the orchestra and the ballet. O.

Frank St. Leger Makes Debut as Conductor at Metropolitan

At the Sunday evening concert of Dec. 3 at the Metropolitan Opera, Frank St. Leger made his debut as a conductor of the company. The list of singers on the generous program included Maxine Stellman, Lucille Browning, Nicolas Massue, Leonard Warren, John Gurney, Bruna Castagna, Dorothee Manski, Arthur Carron, Lawrence Tibbett, Irene Jessner, Anna Kaskas and Louis D'Angelo. The Corps de Ballet also appeared with soloists. Excerpts from 'Faust', 'Samson and Delilah', 'Tannhäuser', 'Boris Godunoff', 'Rigoletto', 'Gioconda', 'Traviata', 'The Barber of Seville' and 'Aida' were heard; and the orchestra played the overture to Glinka's 'Russian and Ludmilla'. V.

'Rosenkavalier' Begins Second Week of Opera Season

Erich Leinsdorf took over the musical direction of 'Der Rosenkavalier' in succession to the late Artur Bodanzky, when the delectable Strauss opera was given on Dec. 4, the performance serving to inaugurate the second week of the current season. The cast follows:

Princess von Werdenberg.....	Lotte Lehmann
Baron Ochs.....	Emanuel List
Octavian.....	Risë Stevens
Von Faninal.....	Julius Huehn
Sophie.....	Marita Farell
Marianne.....	Dorothee Manski
Valzacchi.....	Karl Laufkoetter
Annina.....	Doris Doe
Commissary of Police.....	Norman Cordon
Major-domo.....	Lodovico Oliviero
Notary.....	Arnold Gabor
Inkeeper.....	Lodovico Oliviero
A Singer.....	John Carter
Three Orphans.....	
Natalie Bodanya, Lucille Browning, Anna Kaskas	
A Milliner.....	Thelma Votipka
A Hairdresser.....	Juan Casanova
Leopold.....	Ludwig Burgstaller
Animal Vendor.....	Giordano Paltrinieri
A Negro Boy.....	Sari Montague

Erich Leinsdorf, conductor

The cast being in most respects that of a year ago, Mr. Leinsdorf's conducting was the focal point of interest. This was his first 'Rosenkavalier' at the Metropolitan and, for that matter, the first by any conductor save the late Artur Bodanzky since the ill-starred experiment with Josef Rosenstock some ten years ago. Mr. Leinsdorf revealed a firm grasp of the score and of the vocal and orchestral resources at his disposal. The playing was warm and musical but thicker and of more volume than was best for the singers.

Mr. Leinsdorf "opened" some thirteen of the so-called "Bodanzky cuts", but made a few of his own, the net results being to add something more than a quarter of an hour to the time of the performance. The most important of the restorations was that of the prelude to the last act. A new elision took away the children who greet the Baron Ochs with cries of "Papa" in the scene of his discomfiture at the inn.

The Marchallin of Lotte Lehmann, the Octavian of Risé Stevens and the Ochs of

Emanuel List remain superior characterizations. The Faninal of Julius Huehn left no doubt about that worthy's right to be considered a parvenu. One other new element was found in John Carter's singing of the air of the tenor in the levee scene. Marita Farell's Sophie was vocally acceptable. Doris Doe's Annina was pleasing to eye and ear. Norman Cordon's Police Commissary was, as usual, a capital bit. T.

Eyvind Laholm Makes Debut in 'Walküre' With Largely Native Cast

Eyvind Laholm's first appearance, as Siegmund, lent prime interest to the Dec. 6 performance of 'Die Walküre', which also aroused comment because of the assumption of several roles by American singers. Erich Leinsdorf conducted and the entire cast was as follows:

Siegmund.....	Eyvind Laholm (debut)
Hunding.....	Norman Cordon
Wotan.....	Julius Huehn
Sieglinde.....	Lotte Lehmann
Brünnhilde.....	Marjorie Lawrence
Fricka.....	Risë Stevens
Helmwige.....	Dorothee Manski
Gerhilde.....	Thelma Votipka
Ortlinde.....	Irene Jessner
Rossweisse.....	Lucille Browning
Grimgerde.....	Irra Petina
Waltraute.....	Doris Doe
Siegfrune.....	Helen Olheim
Schwertleite.....	Anna Kaskas

Undoubtedly the unevenness of this performance, which has long been set in accustomed paths at the Metropolitan, was due to the number of newcomers to their roles, for an atmosphere of nervous tension pervaded Hunding's hut and the rocky mountain fastnesses alike. It even affected the experienced Mmes. Lehmann and Lawrence, throwing the former into something of a frenzy, never before present in her usually incandescent portrayal of Sieglinde.

The nervousness that probably was a factor in Mr. Laholm's performance was not quite so apparent. Tall and robust, he looks the Heldenentor to perfection, and if his acting was somewhat on the negative side, it may be put down to unfamiliarity with stage and surroundings, for he has had plenty of experience upon European stages. From the first it was obvious that his voice has the power, the resonance and the quality for the German roles, although the last-named was a variable element on this evening. There were occasional spread and unfocused tones, but much of the music he sang with a lyrical line not too often heard in heroic efforts. His best results were secured in the scene with Brünnhilde, where he showed more freedom, both of voice and impersonation. This, too, was Miss Lawrence's highest achievement, although her battle cry had conviction and fire, and her scenes with Wotan tenderness and supplication.

Neither Mr. Huehn nor Mr. Cordon seemed to have settled into the gigantic molds required by their respective roles. Wotan wants both more depth and more loftiness of feeling than the young baritone can yet bring to it, although he made a splendid appearance. Hunding, on the other hand, wants more bite, more growl. Miss Stevens, who did some of the best singing of the evening, is, however, badly cast as the shrewish Fricka, an attribute which her melodious and womanly portrayal lacks. Mr. Leinsdorf conducted with authority, if an occasional impetuosity. Q.

Janssen Sings Hans Sachs

The season's second performance of 'Die Meistersinger' took place on the evening of Dec. 8 and brought several changes of cast. The most noteworthy of these was the Hans Sachs of Herbert Janssen. As the role was an entirely new one for its interpreter, it was perhaps not surprising that it should lack the mellowness and the depth of feeling of some other interpretations. Mr. Janssen sang well and his acting had sound routine. Conceivably, the portrayal may grow in such a way as to acquire the humanity and the personality now only suggested.

But it may be questioned whether his lyric voice—so admirably suited to the music of Wolfram—will ever take on the

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Metropolitan Opera

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weight and color that are right for Sachs. The baritone lacked the low notes for the so-called "Flieder-monolog" and could scarcely be heard in the subsequent scene with Eva. But along with the need for more weight and volume was the call for a mellower tone.

The Beckmesser of Walter Olitzki neither gained nor lost with a second viewing. Because of Mr. Janssen's elevation to the role of Sachs, Kothner reverted to Julius Huehn. Not in years has the part been so admirably bodied forth as by Janssen, so it was not Mr. Huehn's fault if the shift was to the disadvantage of the character. Kerstin Thorborg succeeded Kerin Branzell as Magdalene. Irene Jessner, Charles Kullman, Emanuel List, Karl Laufkoetter and others were in the same parts as before. Mr. Leinsdorf's conducting left many points to be settled with further repetitions. Cuts made in Pagner's first-act address and Sachs' final tribute to the masters would appear to be indefensible on musical grounds.

Flagstad Returns to Sing 'Parsifal' With Melchior in Benefit Performance

The initial appearance of Kirsten Flagstad this season was effected in the matinee 'Parsifal' on Dec. 7, given as a benefit for the Florence Crittenton League. Lauritz Melchior was Parsifal to her Kundry and the remainder of the cast was familiar from last year, with Mr. Leinsdorf conducting:

Amfortas	Friedrich Schorr
Titel	Norman Cordon
Gurnemanz	Emanuel List
Parsifal	Lauritz Melchior
Klingsor	Arnold Gabor
Kundry	Kirsten Flagstad
A Voice	Doris Doe
First Knight of the Grail	George Cehanovsky
Second Knight of the Grail	Louis D'Angelo
First Esquire	Natalie Bodanya
Second Esquire	Helen Olheim
Third Esquire	Karl Laufkoetter
Fourth Esquire	Lodovico Oliviero

The usual devoted audience created the usual devotional atmosphere for this performance, which had the additional sheen of Mme. Flagstad's seasonal bow. Little remains to be said at this date of the individual merits of each performer, so familiar is each in his or her role. Once more the soprano held the house, as well as Parsifal, spellbound with her artistry. Mr. Melchior was in excellent form. Mr. Schorr and Mr. List gave their accustomed distinguished performances. Mr. Leinsdorf did almost complete justice to the matchless score.

Hilde Reggiani Makes Debut as Gilda

The first 'Rigoletto' of the season on the evening of Dec. 7 was signalized by the Metropolitan debut of the Italian coloratura singer, Hilde Reggiani, and the re-appearance of Lawrence Tibbett in the name part after an interval.

The Duke	Frederick Jagel
Rigoletto	Lawrence Tibbett
Gilda	Hilde Reggiani (debut)
Sparafucile	Norman Cordon
Maddalena	Anna Kaskas
Giovanna	Thelma Votipka
Monterone	Louis D'Angelo
Marullo	George Cehanovsky
Borsa	Giordano Paltrinieri
Ceprano	Wilfred Engelman
The Countess	Maxine Stellman
A Page	Lucielle Browning

Conductor, Gennaro Papi

The impression left by Miss Reggiani, who had sung in Chicago and also in South America, was that of an agreeable personality, good stage routine and a voice of no particular distinction rather cleverly handled, save for some lack of unity in quality. A note attacked with one color would be ended with another. The soprano had an obvious way of preparing top notes. The high E, sung off-stage at the end of 'Caro Nome' was a fine, clear tone, but the preceding trill was scarcely more than a tremolo on a single note. Occasional blemishes of pitch may have been due to excitement. Dramatically, Miss Reggiani's performance was that of the routine.

Only highest honors can be paid Mr. Tibbett for his Rigoletto. The part is one



Frederick Jagel



Richard Bonelli

which does not fit him like a glove, but his acting was excellent throughout the evening. His singing, especially of 'Cortegiani, Vil' Razza', was magnificent. Mr. Jagel sang well and was the recipient of much well-deserved applause. After all, the Duke is only a puppet role and nobody can do much with it, dramatically. H.

'Boris Godunoff' has Second Performance

A large and enthusiastic audience was on hand on the afternoon of Dec. 9 to welcome the second performance this season of Mussorgsky's 'Boris Godunoff', with Ezio Pinza again appearing as the haunted czar, and the rest of the cast unchanged from the earlier hearing. Some reservations about this production of 'Boris' there may be, but there can be no doubt about the opera itself. It is one of the unique expressions of tragic realism in all music, and the audience left no doubt about its pleasure in having it back in the repertoire. Mr. Pinza sang superbly, and his portrayal of the tortured monarch was, at its best, deeply moving. The scheming Schouisky of Alessio De Paolis was a subtly finished character study. Irra Petina was again the Czarevitch; Marita Farell, Xenia; Anna Kaskas, the Nurse; Kerstin Thorborg, Marina; Charles Kullman, Dimitri; Nicola Moscona, Pimen; Norman Cordon, Varlaam; Giordano Paltrinieri, Missail; Leonard Warren, Rangoni; George Cehanovsky, Tchekaloff; Doris Doe, the Innkeeper; Nicholas Massue, the Simpleton and a Boyar; John Gurney, a Police Officer; and Wilfred Engelman and Arnold Gabor, the Jesuits in the Kromy scene. Ettore Panizza conducted a vigorous performance, though one would have welcomed more impact from the chorus, which plays so vital a role in the opera. S.

'La Traviata' Sung as Benefit

Verdi's 'La Traviata' was given as a benefit for the New York Hadassah on the evening of Dec. 9. Helen Jepson assumed the title-role and Richard Crooks was Alfredo. Lawrence Tibbett sang the elder Germont. The remainder of the cast included Thelma Votipka as Flora; Lucielle Browning as Annina; Giordano Paltrinieri as Gastone; Wilfred Engelman as Baron Duphol; George Cehanovsky as Marquis D'Obigny, and Louis D'Angelo as Dr. Grenville. Ettore Panizza conducted. N.

Grace Moore Returns in 'Manon'

The season's first hearing of Massenet's 'Manon' was on the evening of Dec. 13, with Grace Moore effecting her re-entry into the company in the title-role. The cast was as follows:

Manon	Grace Moore
Pousette	Annmary Dickey
Javotte	Maxine Stellman
Rosette	Lucielle Browning
Des Grieux	Richard Crooks
Lescaut	Richard Bonelli
Comte des Grieux	Norman Cordon
Guillot	Alessio di Paolis
de Bretigny	George Cehanovsky
Innkeeper	Louis D'Angelo
Two Guards	Max Altglass, Arnold Gabor
A Servant	Gina Gola

Wilfred Pelletier, Conductor

While the role of Manon does not fit Miss Moore to such a nicety as that of Louise, she gave a consistent and vocally interesting performance throughout. Her 'Voyons, Manon' in the first scene was charmingly delivered. In the St. Sulpice scene there was, perhaps, a trifle too much

of vehemence, but her acting was consistent with her conception of the role and she was vocally effective.

Mr. Crooks won an ovation for his singing of 'Le Rève' and also after the extremely difficult 'Ah! Fuyez!'. Mr. Bonelli's Lescaut was once more a convincing and amusing figure and the little episode, 'Ne Bronchez pas' in Act I, was well done. Mr. Cordon made much of the small role in which in times past even so great an artist as Pol Plançon did not disdain to appear. Mr. Pelletier conducted deftly throughout and brought out all the beauties of the charming score. H.

'Aida' Given for Second Time

Verdi's 'Aida' opened the third week of the opera with Zinka Milanov in the name part, Bruna Castagna as Amneris, and Frederick Jagel and Lawrence Tibbett as Radames and Amonasro respectively. The lesser roles were filled by Thelma Votipka as the High Priestess; Nicola Moscona, Ramfis; Norman Cordon, the King, and Lodovico Oliviero, the Messenger. Ettore Panizza conducted. N.

'Tales of Hoffmann' Given at Juilliard

Adhering to a tradition of novel productions, the opera department of the Juilliard Graduate School of Music opened its season with the presentation of Offenbach's 'Tales of Hoffmann', set in a stage within a stage, on Dec. 8 in the Concert Hall of the Juilliard School. The opera, sung in English, was heard four times with alternating casts; on Dec. 8 and 11, and on Dec. 9 and 12. The student orchestra was under the capable guidance of Albert Stoessel; Alfredo Valenti was the stage director, and Frederick Kiesler supervised the costumes and the making of the sets.

The Juilliard's version was a slightly abridged one, eliminating the characters of Lindorf and Stella, which, although perhaps justifiable, detracted something from the tragic continuity of the fantastic tale. The economy of the sets and the general level of the production were good, in spite of minor flaws in under-lighting on the stage and over-playing in the pit.

The first night's cast included: Donald Dame, Hoffmann; Jean K. Bryan, Nicklaus; William Gephart, Spalanzani; John Maxwell, Cochenille; John Tyers, Coppelius; Bernice Alarie, Olympia; Vera Wikel, Giulietta; Philip MacGregor, Schlemil (both casts); John Campbell, Pitichinaccio; Clifford Harvuot, Dapertutto; Catherine Aspinall, Antonia; Eugene Bonham, Crespel; John Maxwell, Franz; Hugh Thompson, Dr. Miracle; Margaret Harshaw, Antonia's mother; Francis Barnard, Hermann (both casts); Norman D. Farrow, innkeeper (both casts), and John Campbell, Nathaniel.

The alternating cast in these roles was composed of Frederick Loadwick, Ruth Markus, Bernhardt Tiede, Robert Harmon, Leon Lischner, Dorothy Torbeson, Lena Mae Flynn, Morris Poaster, Gordon Dilworth, Estelle Hoffman, David Otto, Robert Harmon, John McCrae and Mary Frances Lehnerts. M.

Embree Concert Service to Manage McClosky

David Blair McClosky, baritone, signed with the management of the Embree Concert Service, Inc. on Dec. 15. Mr. McClosky will be heard in concerts in the spring.

BOSTON PAYS TRIBUTE TO HEINRICH GEBHARD

MacDowell Club Offers Program of Works with Composer Participating as Soloist and Accompanist

BOSTON, Dec. 20.—A Boston composer was recognized publicly by his



Heinrich Gebhard

fellow musicians and towns people on Dec. 6, when the MacDowell Club did honor to Heinrich Gebhard as pianist and composer in a program of his works.

Mr. Gebhard played a group of his piano solos, which included 'Voices of the Valley', 'Moon Children' and 'Cascades', and later joined Helen Coates in a works for two pianos, 'Night in an Egyptian Garden' and the amusing 'Roller Skater's Carnival'. Dorothy George, contralto, sang two groups of songs with accompaniments by the composer, and the Durrell String Quartet played one of Mr. Gebhard's quartets. Mr. Gebhard invariably offers his listener music that is pleasant to hear in addition to being soundly constructed. G. M. S.

Whittemore and Lowe, Pianists, to Give Only Transcriptions at N. Y. Recital

Arthur Whittemore and Jack Lowe, duo-pianists, will give a program composed entirely of their own transcriptions of music for two pianos at their New York debut recital in the Town Hall on Jan. 8. All will be first performances in New York and will include three compositions by Handel, two by J. S. Bach, the 'Coronation' Scene from Mussorgsky's 'Boris Godunoff', and music by Porter, Brown and Copland.

On Nov. 27 Whittemore and Lowe appeared as soloists with the Rochester Civic Orchestra under the baton of Guy Fraser Harrison

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Orchestral Concerts

(Continued from page 12)

Symphony's concerts in the period of Arturo Toscanini's absence.

The program was not one to demand profundities of interpretation. What it most called for was brilliant playing on the part of a well-ordered ensemble. This was precisely what Mr. Defauw made certain it possessed. The guess may be hazarded that the conductor took no little personal satisfaction in having so admirable an orchestra at his command. There was an almost military smartness about the results he achieved. But the playing was flexible and never strident. It was clear and it had always the right spirit, whatever the contrary opinions that may have been held (as usual) about tempi.

'Le Chasseur Maudit' is not a frequent apparition in New York's concert halls. Nor has 'Ma Mère l'Oye' been overplayed in recent years. The one is descriptive, the other coloristic. Neither is the equivalent of a symphony in what it demands of an interpreter. But it was a pleasure to hear these works—and the Chabrier, Debussy and Dukas compositions—so well played.

T.

New York City Symphony Opens WPA Wagner Series

The New York City Symphony, conducted by Frieder Weissmann and with Lauritz Melchior as soloist, gave the first of a series of three Wagner concerts at the Centre Theatre on the evening of Dec. 3. Mayor LaGuardia, who is sponsoring the concerts, was welcomed at the intermission by Horace Johnson, director of the New York City Project. He expressed his gratification at these concerts, which enable the musicians to keep their "dignity as artists and their self-respect as American citizens," and the enthusiasm with which the audience applauded his words left no doubt as to its heartiest agreement.

Musically the most notable event of the evening was Mr. Melchior's singing. In superb voice and excellent humor, the tenor sang the 'Nothung, Nothung' and added another passage from the scene of the Forging of the Sword in 'Siegfried'. Later, he was compelled to repeat the 'Winterstürme wichen dem Wonnemond', from 'Die Walküre', and small wonder, so effortlessly did he produce the great tones of its plaint phrases. Mr. Weissmann and the orchestra provided excellent, though somewhat too retiring, accompaniments. Perhaps the best orchestral performance of the evening was that of the 'Siegfried Idyll' which was played with just the right touch of tenderness and 'Heiterkeit'. Though Mr. Weissmann showed great intelligence in his handling of 'Wotan's Farewell' and the 'Magic Fire Music' and the famous 'Ride', he could have chosen excerpts less exacting, especially upon the woodwinds and brass. The concert opened with 'Siegfried's Rhine Journey', followed by the 'Forest Murmurs'. The audience was enthusiastic throughout the evening, as befitted this admirably conceived and executed project.

S.

Barbirolli Conducts Four Classics

New York Philharmonic-Symphony, Carnegie Hall, Dec. 9, evening:

Overture to 'William Tell'.....Rossini
Symphony No. 3 in C Minor.....Beethoven
Excerpts from 'La Traviata': Prelude
and Introduction to Act Three.....Verdi
'La Mer'.....Debussy

Stranger program-fellows could scarce be found than the 'William Tell' Overture and 'La Mer', and though it may not be said of the Rossini piece that her withers are unwrung, for she has been often and hotly spurred and by many riders, yet once astride the jade it is impossible not to observe that the pace is as brisk as the day she first flung her heels.

It may have been in Mr. Barbirolli's mind to reveal to his audience (it was a popular concert for students), that when certain compositions have become an in-



Eugene Bonner



Marjorie Lawrence

tegral part of culture they do so because they contain that which defies repetition to tarnish. The Rossini, Beethoven and Verdi works were a refutation of the apothegm that familiarity breeds contempt. He conducted them with as much integrity as if they were crisp come from the publishers. The Debussy tone poem has not yet entered their venerable company in number of performances, but it has attained the stature of a classic. The program was heard by an audience that welcomed the opportunity to make comparisons and draw conclusions.

W.

Barbirolli Conducts Two Famous Symphonies

New York Philharmonic-Symphony. John Barbirolli, conductor. Carnegie Hall, Dec. 10, afternoon:

Overture to 'William Tell'.....Rossini
Symphony in C, No. 41, 'Jupiter' (K. 551).....Mozart
Symphony in C Minor, No. 5, Op. 67.....Beethoven

Rossini's noisy and effective overture made a distinctly startling introduction to the graver matter of the two symphonies which Mr. Barbirolli had chosen to form the major part of the program of this Sunday afternoon concert. It is a little hard to hear the tum-tee-tee-tum rhythm of the coda at this late date without a smile, but it is scarcely Rossini's fault that countless silent movie rescues and similar associations have made this music unavoidably comic in its suggestions. Audiences still love it, however, and both conductor and orchestra were rousing applause for their zestful performance.

Mozart's 'Jupiter' Symphony was played in a manner which emphasized its dramatic rather than its Olympian aspects. The opening movement was taken at a more deliberate pace than that to which one is generally accustomed, with interesting if not entirely convincing results. A stormy and impulsive reading of Beethoven's Fifth brought the concert to a rousing close.

S.

Rachmaninoff Conducts Third Program of His Works with Philadelphians

Philadelphia Orchestra, Sergei Rachmaninoff conductor. Assisting artists: Susanne Fisher, soprano; Jan Pearce, tenor; Mack Harrell, baritone; the Westminster Choir. Carnegie Hall, Dec. 10, evening:

Rachmaninoff Program
Symphony No. 3 in A Minor
Choral Symphony, 'The Bells', Op. 35

To have had to wait until the third of the Rachmaninoff programs to hear the composer interpret his own works is not necessarily to have lost their full and treasureable meaning. But, Mr. Rachmaninoff's gifts as a conductor being equal to those as a pianist in evocativeness and command of the instrument before him, many in the large audience must have felt that they were hearing a familiar idiom at its very best, so masterly were his interpretations. The virtuoso orchestra gave a maximum of response to the incisive gestures of the tall and dignified musician, and from the very first downbeat there was a fire and propulsion in the performance which swept the listener along as in a spell. One felt that Rachmaninoff's music should always sound like it did on this occasion; that the perfect set of circumstances for its hearing had been achieved. It was the Russian's

first appearance on the podium in New York since 1910, when he conducted his 'Isle of the Dead' with the now defunct Russian Symphony.

Thus, the performances were the news of the evening, both works having been adjudged before. The impression remains that the Third Symphony, with all its passionate sweep of melody, its brooding and introspection enlivened by occasional flashes of gaiety, is structurally not very compact and is diffuse in treatment. While it carries a very personal message, it cannot stand up to the more familiar Second.

Best beloved of all his works by the composer, 'The Bells' has much magnificent choral writing, and in the studied contrast between the four movements as marked off in the moods of the poem, gives rise to impressive climactic effects. Whether it is a true expression of the Poe poem (the text being an English translation of a German translation of a Russian translation of the original) is an unimportant matter in the face of a musical achievement of high order. The Westminster forces sang excellently, although neither their diction nor that of the soloists was impeccable. Of the three singers, the most lustrous tone was produced by Mr. Harrell in his section, 'The Mournful Iron Bells'. All three singers, chorus and orchestra, shared in the applause with the real hero of the evening, Mr. Rachmaninoff himself.

Q.

Schorr Is Soloist at Second WPA Wagner Concert

The second Wagner concert in the series being given at the Center Theatre by the New York City Symphony conducted by Frieder Weissmann, had Friedrich Schorr as soloist on the evening of Dec. 10. Two excerpts from 'Die Meistersinger', 'Was duftet doch der Flieder' from Act II, and 'Wahn! Wahn! überall Wahn!' from Act III, were Mr. Schorr's contributions to the program, and after several recalls he was induced to repeat the first of them. The orchestra played the 'Procession and Dance of the Apprentices' from 'Die Meistersinger' to open the concert and closed it with the prelude to the opera.

The generous program also included the prelude and 'Love-Death' from 'Tristan und Isolde' and the 'Good Friday Spell' from 'Parsifal'. As at the first concert, Mr. Weissmann marshaled his forces discreetly and authoritatively, and the presence of a soloist added to the manifest pleasure of the large audience. Apart from certain probably unavoidable technical impasses, the orchestra played creditably.

N.

Marjorie Lawrence Is Soloist With National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Marjorie Lawrence, soprano. Carnegie Hall, Dec. 11, evening:

Overture to 'Les Francs-Juges'.....Berlioz
'Veni! T'Affrettal' from 'Macbeth'....Verdi
Miss Lawrence
Symphony No. 3, in G, for Strings.....Rivier
'Whispers of Heavenly Death', Three Poems for Voice and Orchestra.....Bonner
Miss Lawrence
Funeral Music from
'Götterdämmerung'.....Wagner
In Memory of Artur Bodanzky
Brünnhilde's Immolation from
'Götterdämmerung'.....Wagner
Miss Lawrence

Berlioz destroyed the remainder of the score of 'Le Francs-Juges' and if the Overture played by Mr. Barzin is a sample, it is no great loss. To Miss Lawrence is due a vote of thanks for letting us hear the 'Macbeth' excerpt, unfamiliar to this generation of opera-goers, and for singing its difficult measures so deftly, but it is not one of Verdi's finest arias.

The Rivier Symphony, commissioned by the French government, has moments of interest as though the composer possessed a gift for melody, but it is studied in effect with its concurrent unrelated tonalities and unresolved dissonances. Mr. Bonner's

songs are lacking in climax and the orchestration is, perhaps, a trifle over-heavy, though deft and highly scholarly. However, it may be the composer's intention to make the voice an integral part of the whole rather than a solo. Miss Lawrence sang the three songs with devotion but Mr. Barzin's accompaniments were in this case, as with the other solos, somewhat heavy-handed. In the 'Immolation' the Metropolitan soprano once more demonstrated her high abilities as an exponent of Wagner.

D.

Elman Soloist with Philadelphia Orchestra

Philadelphia Orchestra, Eugene Ormandy conducting. Mischa Elman, violinist, assisting artist. Carnegie Hall, Dec. 12, evening:

Sinfonia in B Flat.....J. C. Bach
Concerto in E Minor.....Mendelssohn
Symphony in D Minor.....Frank

For once, the length of César Franck's D Minor Symphony was really heavenly, for Mr. Ormandy and the Philadelphia Orchestra made the celestial harps and trumpets sound in it, with a golden glory of sound such as few orchestras achieve. This is the sort of music which they do best together, a tapestry of luscious sound, romantic in inspiration, continually shifting in emotional play and emphasis, and rhapsodic in nature. From the solemn, beautifully molded theme which opens the symphony to its jubilant close, Mr. Ormandy and the orchestra were in perfect accord, and the nuance and dynamic range of their performance was nothing less than extraordinary.

Mr. Elman did not sweep through the Mendelssohn Concerto in the grand manner on this occasion, but concentrated rather surprisingly on finely molded details, though the orchestral accompaniment was so robust much of the time as to make the soloist almost inaudible. He was most felicitous in his treatment of the slow movement, in which there were many cherishable phrases. Johann Christian Bach is certainly no intellectual heavy-weight in his Sinfonia in B Flat but the work has a formal clarity and grace which palliate its triviality.

S.

Helen Traubel Sings in All-Wagner Orchestral Program

New York Philharmonic-Symphony, John Barbirolli, conductor; Helen Traubel, soprano, assisting artist. Carnegie Hall, Dec. 14, evening:

All-Wagner Program
Overture to 'Rienzi'; 'A Siegfried Idyll'; 'The Ride of the Valkyries' from 'Die Walküre'; 'Siegfried's Rhine Journey'; 'Funeral Music'; 'The Immolation of Brünnhilde' from 'Götterdämmerung'
(Miss Traubel, Soloist in 'The Immolation')

This was a concert of uneven interest and for some reason the tempi throughout the evening seemed unnecessarily slow. The orchestra itself was apparently feeling the results of its recent trip and the French horn came to grief more than once. The general quality of the orchestra has been better and the balance of the choirs left much to be desired. Mr. Barbirolli reduced the number of players for the 'Siegfried Idyll' to that which originally played the piece at Triebchen. Whether this is an improvement or not, is a matter of individual taste.

To Miss Traubel, only the highest praise can be given. Here is a Wagnerian artist in the best sense of the word. She sang the grilling music with authority and the climax was very moving both musically and emotionally.

H.

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CLEVELAND ENJOYS ENSEMBLE PROGRAMS

Chamber Music Society Opens Year—Fortnightly Club Sponsors Program

CLEVELAND, Dec. 20.—The second season of the Cleveland Chamber Music Society opened with a concert at the Cleveland Club on Nov. 14. A large audience was delighted with the program. Josef Fuchs and Paul Gershman, violins; Tom Brennand, viola, and Harry Fuchs, 'cellist, gave a brilliant performance of the Beethoven Quartet, Op. 59, No. 1. Alice Chalfoux, harp; Maurice Sharp, flute, and David Schwartz, viola, played the Debussy Sonata. The program closed with Dvorak's effective Quintet for piano and strings, which was given a stirring performance by Leon Machan, piano; Walberg Brown and Ben Silverberg, violins; Frederick Funghouser, viola, and Charles McBride, 'cello.

The season's first Friday evening event at the Museum of Art, Arthur W. Quimby, curator, was a program of compositions for four hands at one piano, on Nov. 17, by Eleanor Goddard and William Newman. The compositions were by Mozart, Kuhlau, Brahms, Schubert, Hindemith and Fauré.

Francescatti Gives Recital

Zino Francescatti appeared in recital on Nov. 24 in the Public Music Hall, as the second event in the Cleveland Concert Course under the direction of Mrs. Emil Brudno. A large audience greeted the violinist, making his first appearance here, and expressed enthusiastic approval. Dr. O. Herz provided excellent accompaniments.

Boris Goldovsky, pianist, and Margaret Goldovsky, soprano, gave a recital of compositions of Brahms on Nov. 20 at Wade Park Manor. A capacity audience enjoyed Mrs. Goldovsky's charming performance of three groups of rarely heard songs. Mr. Goldovsky opened the program with Variations on a Hungarian Theme, and played two groups selected from opus numbers 76, 116, 118 and 119.

The Fortnightly Musical Club sponsored a concert by the Cleveland Women's Orchestra, the Fortnightly Chorus, and the Women's Choral Club, in Severance Hall on Nov. 21. Robert Horak, violinist, of Akron, was soloist, playing Paganini's Concerto in D. The orchestra, conducted by Hyman Schandler, contributed Brahms's Symphony No. 1 in C Minor, and the Overture to Weber's 'Der Freischütz'. The choral group, led by Goldovsky, sang Pergolesi's 'Stabat Mater' and other works.

WILMA HUNING

Junior Programs Opera Group Gives 'Hansel und Gretel' in Scarsdale

The Junior Programs, Inc., Opera Company gave a performance of Humperdinck's 'Hansel und Gretel' at Scarsdale, N. Y., on Dec. 9, in the High School Auditorium. Cecile Sherman sang Gretel; Marion Selee, Hansel; Tom Williams, the role of the father; Marjorie Livingstone, those of the Dew Fairy and Sandman; and Mary Bell

doubled as the Mother and the Witch. Following several weeks of rehearsal on the Erskine-Gruenberg opera 'Jack and the Beanstalk', they will embark in January on a winter and Spring tour which will take them to the Pacific Coast and back. Saul Lancourt is the director of the company.

CHICAGO CITY OPERA VISITS MILWAUKEE

Gives 'Manon' with Grace Moore and 'Barber of Seville' with John Charles Thomas

MILWAUKEE, Dec. 20.—The Chicago City Opera Company appeared in Milwaukee for the season of 1939-1940 with 'Manon' on Nov. 21, and 'The Barber of Seville' on the 28th. Grace Moore thrilled the audience of 3,500 as Manon and was ably assisted by Andre Burdino as Des Grieux, Leon Rother as Count Des Grieux and the baritone George Czaplicki, Lescaut. Louis Hasselmanns conducted.

'The Barber of Seville' was a triumph for John Charles Thomas. His voice was rich, resonant and expressive. Hilde Reggiani, a new singer, was the Rosina; Armand Tokatyan, the Almaviva; Virgilio Lazzari, Don Basilio, and a Milwaukee artist Opal Adams, Bertha. All made an excellent impression. Angelo Canarutto conducted. The Littlefield Ballet offered 'Dance of the Hours' from 'La Gioconda'.

Chicago Symphony Appears

On Nov. 6 the Chicago Symphony, Dr. Frederick Stock conducting, gave the third concert of the course. The symphony of the evening was the Schubert No. 10 in C. Other works were the Overture to 'Fidelio', by Beethoven; 'Don Juan', by Strauss, and 'Capriccio Espagnol', by Rimsky-Korsakoff. Dr. Stock added a bit of Stravinsky as an extra.

ANNA R. ROBINSON

EISENBERG IN DENVER

'Cellist Presented by Pro Musica— Three Ballet Troupes Seen

DENVER, Dec. 20.—Pro Musica attracted a large audience to the Broadway Theater on Dec. 5 when it presented Maurice Eisenberg, 'cellist, as soloist. Mr. Eisenberg revealed overwhelming technical ability; he plays with a lovely tone, and was received with much enthusiasm. His program included the Toccata by Frescobaldi; Sonata in E Minor, Op. 38, by Brahms; and Prelude, Sarabande, Gavottes I and II, from the Suite in D by J. S. Bach; and a group of smaller compositions. Alice Quarles Fellows substituting for his regular accompanist gave splendid support at the piano.

Oberfelder-Slack presented Argentinia at the Municipal Auditorium to a packed house; and on Nov. 27 the Dancers from Bali were in Denver. Theodore Fisher offered the Ballet Caravan at the same auditorium to an enthusiastic audience. The work of these three groups provided an interesting contrast in choreographic art.

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VISITING ARTISTS INTEREST DALLAS

Kreisler, Antoine, Thomas Give Recitals—Local Musicians Add to Recent Fare

DALLAS, Dec. 20.—Fritz Kreisler played on the Civic Music Association course on Nov. 16, offering music by Vivaldi-Kreisler, the D Major Concerto of Tchaikovsky and briefer works, played in his inimitable manner. Carl Lamson was accompanist.

Josephine Antoine, Metropolitan Opera soprano, appeared for the first time in Dallas on Nov. 7 under the auspices of the Woman's Club. She sang a well-balanced program flawlessly. Her accompanist was John Ahlstrand. John

Charles Thomas, also of the Metropolitan, inaugurated the Civic Music Association's season on Oct. 10, revealing notable musicianship. Carroll Hollister assisted.

The Schola Cantorum, a recently organized chorus under the direction of Fritz Fall, gave its first program on Nov. 28. The large group of eighty men and women sang music by Brahms, Palestrina, Beethoven, Mussorgsky, Strauss and other composers very well and received hearty applause. Edouard Bing was soloist.

The Metropolitan Quartet, composed of Bernice Ripley, Genya Poldi, Don Brico Clausi and Maurice Sylvani, were presented at Hockaday School on Dec. 10. On Nov. 6 Lytle Powell, pianist, and member of the faculty of the Institute of Music, gave an interesting program to an invited audience.

At Southern Methodist University, Mary Becker, violinist and member of the faculty of music, gave a varied and charming program on Dec. 5. Her accompanist was Viola Beck Van Katwijk. The glee and choral clubs of the same institution gave their first program of the year, on Dec. 8, directed by Thos. S. Williams, head of the voice department.

On Nov. 30, an interesting piano program was given at Scott Hall by Ruth Rankin Rutherford. On Nov. 28, at Highland Park Town Hall, a program of Mexican and Spanish songs was given by the young Mexican soprano of Dallas, Belen Ortega. She was presented by Sigma Delta Pi. Her voice is warm, well placed, and she sang charmingly.

On Nov. 29 and 30 the New Orleans Orchestra, under Ole Windingstad, was presented at Fair Park auditorium.

MABEL CRANFILL

THREE ORCHESTRAS ENTERTAIN DALLAS

Singer Leads Symphony, Bouton, the Museum Sinfonietta, and Todd, the SMU Players

DALLAS, Dec. 20.—For its second pair of programs for the current season, the Dallas Symphony under the versatile young conductor, Jacques Singer, pleased two discriminating audiences on Dec. 10 and 11, at Fair Park Auditorium. The first performance in Dallas of Weinberger's novelty, 'Under the Spreading Chestnut Tree', was given. The program also included the 'Scheherazade' Suite of Rimsky-Kosakoff, 'Hungarian Dances' 5 and 6 by Brahms, and the 'Rakoczy March', of Berlioz.

The Museum Sinfonietta under the direction of Arnot Bouton continues its weekly programs at the Dallas Museum of Fine Arts each Sunday afternoon. On Dec. 10, the A Capella Choir of North Texas State Teachers' College, from Denton, under the efficient leadership of Dr. Wilfred Bain, was presented on the Sinfonietta program. This group of forty-five well trained singers proved excellently schooled and gave much pleasure to their hearers.

On Nov. 7, the SMU Student Symphony, under the splendid direction of Harold Hart Todd, gave an excellent account of itself in an all-Tchaikovsky program. The numbers chosen included Symphony No. 5 in E Minor; 'Waltz of the Flowers', from the 'Nutcracker Suite', and Concerto for Violin and Orchestra, with Virginia Holt as soloist. Miss Holt played superbly and was enthusiastically greeted.

MABEL CRANFILL

HOUSTON SYMPHONY LAUNCHES SEASON

Hoffmann Conducts First Two Events of Year—Abram Is Piano Soloist

HOUSTON, Tex., Dec. 20.—The Houston Symphony, conducted by Ernst Hoffmann, gave its second concert of the season in the City Auditorium on Nov. 27. The program included Dohnányi's



Ernst Hoffmann

Orchestral Suite, Op. 19, which had its first hearing in Houston; the overture to Wagner's 'Tannhäuser'; the 'Largo' from Handel's 'Xerxes', played by the concertmaster, Joseph Gallo, with the orchestra; and Tchaikovsky's Fifth Symphony.

The Symphony opened its season in the Auditorium on Nov. 13 before an audience estimated at 4,000, with Mr. Hoffmann conducting and Jacques Abram as soloist in Rachmaninoff's Piano Concerto in C Minor. The program at this initial concert brought Ippolitoff-Ivanoff's 'Procession of the Sirdar' from the 'Caucasian Sketches'; Tchaikovsky's 'Italian Caprice'; Beethoven's Overture 'Leonore' No. 3; and the Prelude to Wagner's 'Meistersinger'. The orchestra this year has been augmented to eighty players and several of the musicians have acquired new instruments.

Mary Gale Hafford Plays for Organizations

Mary Gale Hafford, violinist, has recently appeared in Bedford Hills for the New Rochelle Woman's Club, the New Rochelle Teachers' Council, and Tau Alpha of Mu Phi Epsilon in the St. Moritz on Dec. 7, and the Allaire School of Music on Dec. 15. Violin students of Miss Hafford played in the orchestra, conducted by Wesley Sontag, in the presentation of Bach's 'Christmas Oratorio' at the Dawson-Mayer School in New Rochelle on Dec. 17.

Elmer L. Mathias Sings in Marietta, Ohio

MARIETTA, OHIO, Dec. 20.—Elmer Mathias was baritone soloist in a performance of Brahms's 'German Requiem', given by a chorus of 130 voices conducted by Gerald Lee Hamilton, head of the music department of Marietta College, in the First Methodist Episcopal Church on Nov. 21. The singers had appeared in Parkersburg, West Va., the preceding evening.

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CONCERTS: First Appearances Attract in Concert Halls

(Continued from page 24)

Prague Foreign Office, Mme. Leroux is a champion of both French and Czech music, and a special measure of interest attached to the unfamiliar compositions by the Bohemian Tomásek, or Tomaschek, and Vorisek, the former of whom is supposed to have influenced Schumann and other romanticists. These short compositions of distinctive musical charm amply justified being included on the program.

The Fauré, Ravel and Debussy pieces were all projected with noteworthy skill and fluency, and the set of Debussy 'Images' with an especially authoritative approach. On the other hand, in compositions of larger framework, demanding emotional depth and a vivid sense of dramatic values, the pianist was not in her rightful element. In neither Beethoven's Op. 110 nor Chopin's C Sharp Minor Scherzo, while both were played with the utmost smoothness technically and tonally, did she delve far below the surface. The C Sharp Minor Etude, on its part, had a carefully worked out expressiveness, but it was a stylized expressiveness. The audience was of considerable size and enthusiastic disposition.

C.

Dougherty and Ruzicka Make Debut as Duo-Pianists

Celius Dougherty and Vincenz Ruzicka, duo-pianists. Town Hall, Dec. 11, evening:

Fantasia in F Minor.....Mozart-Busoni
'Wir Eilen' (Duet from the Cantata, 'Jesus, der du meine Seele').....Bach-Howe
Variations on a theme by Haydn.....Brahms
Concerto per due pianoforti soli.....Stravinsky
Chorale in E Major.....Franck-Duparc
Scherzando from 'En Blanc et Noir'.....Debussy
Pantomime from 'El Amor Brujo'; Fandango from 'The Three-Cornered Hat'.....Falla-Dougherty

Though there is no immediate prospect of the by no means undesirable event, the day may come, when (to paraphrase a celebrated witticism) the United States will be populated by 140 million people, most of them duo-pianists. A most welcome addition to this thriving musical family came before the local public for the first time at this concert. By the time that Mr. Dougherty and Mr. Ruzicka reached the Stravinsky Concerto, they really had their teeth in the music of the evening. Until then the program had followed familiar paths, and the performances had lacked distinction.

Their playing of the perky, mad-cap Concerto, which alternates the strangest sort of whimsy with deeply impressive passages of closely-knit writing, was of a high order. The first section, marked con-



Celius Dougherty



Vincenz Ruzicka



Robert Virovai



Michael Bartlett



Emma Endres



Beryl Rubinstein

moto, and a peculiar nocturne lead to four splendid variations, of masterful design, and a final prelude and fugue, in which the dry, epigrammatic wit of the earlier portions of the work is supplanted by a rhythmic and harmonic drive of more serious implications. First played in Paris in 1935, this concerto should be heard oftener.

The Debussy excerpt, restless, endlessly subtle music, was fascinating, and Mr. Dougherty's Falla transcriptions had a brilliance which made encores inevitable. Two-piano playing, like a good wine, improves with age, and it is the work of years to achieve perfect synchronization, but in their program-making and approach these newcomers proved their individuality. They were most cordially received. S.

Emma Endres Makes Local Debut

Emma Endres, pianist. Town Hall, Dec. 12, evening:

Three Preludes and Fugues from 'The Well-Tempered Clavichord' (Book I).....Bach
Sonata in C Minor, E Minor, B Minor and D.....Scarlatti
Variations and Fugue on a Theme by Handel.....Brahms
Serenade in A.....Stravinsky
'Ondine'.....Ravel
'L'Isle Joyeuse'.....Debussy

Bach and Scarlatti proved congenial authors to Miss Endres and in their works she disclosed her talent in its most abundant and pleasing aspect. Technically her pianism proved equal to the demands made upon it by these works, speaking much for her dexterity and ease in overcoming their mechanical problems, and she also evinced a considerable understanding of their stylistic requirements. The Bach C Major Prelude in particular disclosed a feeling for tonal values that was particularly praiseworthy, and there was a scintillant touch lent the Scarlatti sonatas that matched well with their content.

The Brahms Variations proved some-

thing beyond her technical capabilities, and this was unfortunate, for in the earlier works played she had made a good impression, which was not however, entirely erased by the technical flaws revealed in the Variations, which are notoriously difficult to the most ably equipped of exponents.

A.

Michael Bartlett Makes Recital Debut

Michael Bartlett, tenor. Edwin McArthur, accompanist. Town Hall, Dec. 13, afternoon:

'Per pietà'.....Stradella
'Danza, danza, fanciulla'.....Durante
'Pur dicesti'.....Lotti
'Tarantella'.....Rossini
'Stille Thränen', 'Mondnacht', 'Widmung'.....Schumann
'Prize Song' from 'Die Meistersinger'.....Wagner
'La Chanson des pecheurs', 'Clair c'est lune', 'Soir', 'Toujours'.....Fauré
'My Native Land'.....Gretchaninoff
'Lilacs', 'O thou billowy harvest field'.....Rachmaninoff
'The Crying of Water'.....Campbell-Tipton
'Spring Came'.....McArthur

With a record of success in motion picture, musical comedy, radio and leading roles with the San Francisco and Philadelphia opera companies, Mr. Bartlett attracted a large audience to his New York recital debut. And although the tenor approached his taxing program with intelligence and taste it must be reported that there were signs of disappointment among his hearers. The voice, of sufficient volume, is a true and pleasing tenor, somewhat nasal in production. It came as a surprise to find that Mr. Bartlett, who has earned acclaim in opera, should reach his highest artistic recital success in the interpretation of Fauré songs. However, his excellent French diction combined with his type of singing, made these the most satisfying of the afternoon.

The opening Italian group was an unfortunate choice, demanding greater technical facility than Mr. Bartlett possesses at present. The voice is not sufficiently flexible, due to inadequate breath control to meet the florid requirements of such songs as Rossini's 'Tarantella'. In addition, the extreme ton was frequently pinched and throaty while the lower tones were scarcely audible. In these works as well as in the Schumann Lieder the essential line was often broken and unsustained.

These flaws were the more disappointing because the voice remains one of charming quality which in the upper middle register could be of unusual effectiveness. Perhaps if Mr. Bartlett had selected a less difficult program for his initial recital, the account might prove more favorable. The 'Prize Song' was clearly beyond Mr. Bartlett's powers both vocally and in matters of interpretation, and had it not been for the truly artistic presentation of the Fauré group, which revealed the possibilities of Mr. Bartlett's voice, it would be difficult to explain his previous successes, which marked him for a more auspicious recital debut.

K.

Helene Diedrichs Makes New York Recital Debut

Helene Diedrichs, English pianist, made her New York debut, giving a recital in Carnegie Chamber Music Hall before an audience of good size and cordial disposition, in the late afternoon of Dec. 15. Her program included the Beethoven Sonata,

Op. 57, the 'Appassionata'; Franck's Prelude, Chorale and Fugue; Brahms's Capriccio in F Sharp Minor, Op. 76, and the same composer's Intermezzi in A, Op. 118; B Minor, Op. 119; E. Flat Minor, Op. 118, and C, Op. 119. The recital concluded with four Chopin Etudes, in F, D Flat, A Flat, G Flat, and the F Minor Fantasie.

Miss Diedrichs studied with Tobias Matthay and Myra Hess, and was for eight years a professor at the Matthay Piano School in London. She revealed, upon the occasion of her New York debut, a comprehensive technique, a tone of more than adequate size and volume and, in general, a most adequate understanding of the content of the works she essayed. Encompassing the Beethoven Sonata with digital dexterity, she also revealed, in the quiet and introspective moments of the Franck work, a feeling for the poetry and more subtle magic of the music. Her audience received her interpretations with respect and acclaim.

W.

Robert Virovai Plays in Town Hall Endowment Series

Robert Virovai, violinist. Wolfgang Rebner, at the piano. Town Hall, Dec. 15, evening:

Sonata in C.....W. A. Mozart
Fugue in C for violin alone.....J. S. Bach
Concerto in A Minor, No. 22.....G. B. Viotti
Hungarian Rhapsody (from a paraphrase on 'The Three Gypsies').....Liszt-Hubay

Perhaps the most salient quality of this exceptionally fine recital, the third in this year's Town Hall Endowment Series, was its complete lack of sensationalism. For there are two kinds of virtuosity: one which excites by its showiness and display and another quieter variety, which to the penetrating observer is far more satisfying, because it disdains melodramatics, and leaps the most staggering technical hurdles with a deceptive ease. That Mr. Virovai at eighteen has so completely avoided the temptations of the glitter and pyrotechnics indulged in by many of his colleagues at the expense of musical values, bespeaks volumes for the aristocracy and sensitivity of his musical nature.

The finish of his playing of the Mozart sonata was especially to be noted in the andante, in which every phase was beautifully molded and colored. So clean cut and sure was his performance of the Bach fugue that the audience recalled him repeatedly, until he played the prelude from the E Major Partita as an encore. A pioneer influence in the development of the

(Continued on page 30)

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PEABODY ORCHESTRA LAUNCHES NEW SEASON

Strube Conducts with Gebelein and Long as Soloists—Faculty Members Are Heard in Recital

BALTIMORE, Dec. 20.—The Peabody Conservatory of Music Orchestra gave its first concert of the season on Dec. 19 under Gustave Strube, conductor, beginning its thirty-third season. It is composed mainly of advanced students. There were two soloists, Conrad Gebelein, pupil of Alexander Sklarevski, who played the first movement of the Beethoven Concerto in E Flat, and Carolyn Creighton Long, soprano, pupil of Frank Bibb, who sang an aria from Verdi's 'Forza del Destino'. Tchaikovsky's 'Symphony Pathétique', the Overture to Schubert's 'Rosamunde', the Andantino from Debussy's String Quartet, arranged by Mr. Strube for string orchestra, and a Strauss waltz rounded the program.

The eighth Peabody recital on Dec. 8 presented William Primrose, violinist, with Fritz Kitzinger at the piano. The violist disclosed a fine technical command of his instrument and interpretative ability in music by Boccherini, Brahms, Delius, Bloch and Tartini.

Virgil Fox, organist, member of the Peabody faculty, gave a recital on Dec. 1, playing a work in manuscript by Katherine Lucke, a setting of Psalm XVIII; Healy Williams's taxing Introduction, Passacaglia and Fugue, and other works, brilliantly.

The first recital in the same series was given by Wilbur Evans, baritone, accompanied by Collins Smith. Austin Conradi, pianist, was soloist at the second, playing, among other works, his own 'Berceuse', which was especially well received.

F. C. B.

Ivan Langstroth's Compositions Played

A program of compositions by Ivan Langstroth was presented in the home of Mrs. John Henry Hammond on Dec. 14 by the Roth Quartet; Elizabeth Schumann, soprano, accompanied by Leo Rosenek; Michael Zadora and Vladimir Padwa, pianists; and the composer. Included were works for violin and piano, string quartet, an organ transcription for two pianos, and six songs.

Griller Quartet Plays at Third Meeting of The Bohemians

The third regular monthly meeting of The Bohemians was held at the Harvard Club on the evening of Dec. 4. The

Griller Quartet, Sydney Griller and Jack O'Brien, violins; Philip Burton, viola, and Colin Hampton, 'cello, played Arnold Bax's String Quartet in G and Beethoven's Quartet, Op. 127.

HARRISBURG PLAYERS GIVE 60th CONCERT

Raudenbush Conducts Symphony With Tureck as Soloist in Rachmaninoff Concerto

HARRISBURG, Dec. 20.—The Harrisburg Symphony, which is celebrating its tenth anniversary this year, gave its sixtieth concert on Nov. 28 in the Forum, conducted by George King Raudenbush and with Rosalyn Tureck as soloist in Rachmaninoff's Second Piano Concerto. The all-Russian program which Mr. Raudenbush had chosen included Glinka's Overture, 'A Life for the Tsar,' Kalinnikoff's First Symphony and Rimsky-Korsakoff's 'Capriccio Espagnol'. Soloist, orchestra and conductor were warmly applauded.

The fifty-ninth concert, a Young People's event, was given in the Forum on Nov. 27. It began with the singing of 'America', after which Mr. Raudenbush conducted Glinka's Overture, 'A Life for the Tsar'; Mozart's Concertante for four winds, in which the soloists were Joseph Leo, clarinet; Edgar Lee Kirk, bassoon; W. Dewey Williamson, oboe; and Elwood Cauler, horn; and Rimsky-Korsakoff's 'Capriccio Espagnol'. The Harrisburg Symphony A Cappella Choir, of which Walter McIver is director, sang Palestrina's 'Exultate Deo', Bach's choral, 'Liebster Herr Jesu', Orlando di Lasso's 'Echo Song' and Purcell's 'In These Delightful Pleasant Groves'. The participation song of the concert was 'Funiculi-Funicula'.

RECITALS IN CINCINNATI

Virovai Appears on Artist Series—Bruch Plays Own Works

CINCINNATI, Dec. 20.—Robert Virovai, violinist, was the fourth attraction in the Artist Series when he appeared at Taft Auditorium Dec. 6. Mr. Virovai possesses a tone quality seldom found in one so young and an admirable technique. Throughout the Vieuxtemps Concerto the violinist and his accompanist seemed to be in better accord than was true during the playing of the Mozart Sonata in C. Wolfgang Rebner was accompanist. Mr. Virovai displayed an expert musicianship in the Bach Fugue in C for violin alone, and an excellent virtuosity in the Liszt Rhapsody, arranged by Hubay.

Fritz Bruch, who shares the first desk in the 'cello section of the Cincinnati Symphony, presented a program of his compositions before the Fort Thomas Woman's Club on Dec. 7. Mr. Bruch was assisted by two vocalists, two violinists, a 'cellist and the Club's Chorus. The program included several works which have not been presented before; two 'cello solos 'Joyful' and 'Interlude Espagnol'; two songs 'December Night' and 'Resignation'. V. A.

Grace Leadenham Austin Song Heard

Songs by Grace Leadenham Austin are appearing on several recital programs this season. On Nov. 29, Oliver Stewart, tenor, sang her 'Little White Cottage' at his Town Hall recital.

LEONARD WARREN SIGNS WITH HAENSEL & JONES

Baritone of Metropolitan Opera Joins Artists Enrolled under Their Management

Leonard Warren, baritone of the Metropolitan Opera Company, is now under the management of Haensel and Jones. Mr. Warren made his debut last season with the Metropolitan as the elder Germont in Verdi's 'La Traviata', after winning first honors in the Metropolitan Auditions of the Air. He has appeared three times as soloist with the New York Philharmonic-Symphony and has toured the



Leonard Warren

Eastern States in recital.

Mr. Warren sang the role of Paolo in Verdi's 'Simon Boccanegra' last season and at the opening of the opera this year. As Rangoni, the Jesuit, in Musorgsky's 'Boris Godunoff' he was the first to assume that role at the Metropolitan, since the Polish scenes in which the priest appears had been omitted from earlier productions.

PITTSBURGH WELCOMES CONCERTS AND RECITALS

Mendelssohn Choir Opens Season—Norton and Balokovic and Others Appear in Recital

PITTSBURGH, Dec. 20.—The Mendelssohn Choir, under Ernest Lunt, opened its season with a brilliant presentation of Kodaly's 'Te Deum,' and 'Psalmus Hungaricus' and Vaughan William's 'Dona Nobis Pacem'. John Jameson, Helen Bell, Rush Davis, and Robert Owrey were soloists. Homer Wickline was the organist.

The New Friends of Music presented Eunice Norton in a piano recital. Schumann's 'Davidsbündlertänze' were especially praiseworthy. Three Hindemith studies, the Chopin B Minor Sonata, and two Bach toccatas were also played.

The Art Society's monthly reception brought a return engagement for Zlato Balokovic, violinist. Handel and Franck sonatas, Bach and Mozart, and a group of shorter works were played. Alec Templeton gave one of his inimitable recitals in Syria Mosque. On the serious side we had the Bach Chromatic Fantasy and Fugue, Beethoven's Sonata 'Pathétique', and a group of Chopin.

The Friends of Music presented the Budapest String Quartet in a program listing a Mozart, Beethoven and Bela Bartok Quartet. The concert of the month at the Young Men and Women's Hebrew Association offered Vronsky and Babin, duo-pianists in a remarkably fresh program of arrangements. The Tuesday Musical Club devoted its Dec. 5 program to music of the twentieth century. Mildred Gardner talked on the various new idioms. J. F. L.

The Messiah' Sung by Appalachian Choruses in Johnson City

JOHNSON CITY, TENN., Dec. 20.—Helen Marshall, soprano; Gertrude Berggren, contralto; Robert Gerling, tenor, and Burton Cornwall, bass-baritone, were soloists in a performance of Handel's 'The Messiah', sung on Dec. 3 by the Appalachian Choral Societies for the fourth consecutive year at the Tennessee Theatre. M. Ely Butterfield,

head of the music department of the State Teachers College, conducted the massed choirs and orchestra.

Dorothy Crawford Gives Polish Benefit in Carmel

CARMEL, CAL., Dec. 20.—Dorothy Crawford, diseuse, gave the first Polish Benefit on the Pacific Coast at Carmel, Cal., on Nov. 19. The event was in charge of Jean Kellogg, whose mother, Mrs. Vernon Kellogg, is executive chairman of the Polish Relief Commission in New York. Miss Crawford begins her transcontinental tour on Jan. 7 and will have made fifty appearances by the time she reaches New York in April.

Eleanor Berger Sings in Lancaster, Penn.

LANCASTER, PENN., Dec. 20.—Eleanor Berger, mezzo-soprano, gave a recital at the Iris Club in Lancaster on Dec. 6, with Louise Haydon as her accompanist. The program included songs by Marcello, Scarlatti, Brahms, Debussy, Ravel, Fauré, Horsman, Clough-Leiter, Zeckwer, Black and Branscombe.

The COPLEY List

**IGOR STRAVINSKY
ROTH STRING QUARTET**

Sopranos
ROSE DIRMAN
LILLIAN MARCHETTO
HILDA OHLIN

Contralto
VIOLA SILVA

Tenors
GEORGE DALE
HANS HEINZ
JOHN JAMESON

Baritones
BRUCE BOYCE
ALEXANDER KISSELBURGH
REINALD WERRENATH

Pianists
BELA BARTOK
ANTON BILOTTI
EUGENIA BUXTON
JAMES FRISKIN
JAKOB GIMPEL
SOL KAPLAN

Violinists
ROBERT KITAIN
MAX ROSEN
ERNA RUBINSTEIN

Harpichordist
RALPH KIRKPATRICK

Thereminist
LUCIE BIGELOW ROSEN

Dancer
TASHAMIRA

Duo Pianists
VIOLETTE and HELENE
COFFER-CHANTAL

Joint Song Recitals
{MYRTLE SCHAAF BURNS
{RAPHAEL DIAZ
Metropolitan Opera

Concert Management Richard Copley

CHARLES N. DRAKE, Director

113 West 57th Street New York

Obituary



Charles Dalmorès

LOS ANGELES, Dec. 10.—Charles Dalmorès, operatic tenor, who was one of the mainstays of Oscar Hammerstein's Manhattan Opera Company and who later sang with the Chicago Opera, died in hospital here on Dec. 6, following an apoplectic stroke.

Born in Nancy, France, Dec. 31, 1871, he studied French horn at the Nancy Conservatory and won a stipend to study at the Paris Conservatory. He is said to have been refused as a voice student at the Paris institution on the grounds that he was "too good a horn player to be made into a mediocre singer". He studied horn there, however, and graduated with a first prize in 1890, after which he played in the Colonne Orchestra for two seasons and in the Lamoureux Orchestra for two. Following this, he taught horn in the Lyons Conservatory. He studied singing there with the bass, Dauphin, and made his debut at the Théâtre des Arts in Rouen on Oct. 6, 1899. He sang in Rouen one season and then for six seasons at the Théâtre de la Monnaie in Brussels. He first appeared in London at Covent Garden in 1904, making a fine impression as Faust and later as Jean in 'Hérodiade'.

When Hammerstein opened his Manhattan Opera House in New York in 1906, Dalmorès was one of the original members of the company, making his American debut there in the title-role of 'Faust' on Dec. 7, 1906, at the third performance given in the house. Although successful in the role, his first triumph came the following week when he sang José to the Carmen of Bressler-Gianoli. It was not until the company's second season, however, that Mr. Dalmorès reached his full popularity when he appeared in the revival, after many years, of 'Tales of Hoffmann', singing the name-part on Nov. 14, 1907. He also sang Julien to the Louise of Mary Garden in the American premiere of Charpentier's opera on Jan. 3, 1908, and was the second Pelléas in American when Jean Perier relinquished the role. He made a deep impression as Samson in Saint-Saëns's 'Samson et Dalila' being one of the few tenors whose physique enabled him to look the part as well as sing it. His Herod in the production of Strauss's 'Salome' has probably not been equalled, either vocally or as a psychopathic study.

With the Chicago company he also sang Wagnerian roles in German, having studied them with Emmerich in Berlin. He had appeared as Lohengrin in Bayreuth. His Siegmund was fairly good, but his Tristan very fine, and he made the final scene one of gripping intensity. He also sang Parsifal with the Chicago forces.

After some years in Chicago, Mr. Dalmorès returned to France, but later settled as a teacher in New York, where he re-

mained a few years before moving to California.

His voice was one of long range and great volume, though not distinguished for sweetness of quality. A man of commanding physique and great charm of personality, he also kept his body in excellent physical condition by a rigid regime and is said to have been an amateur boxer of no mean ability. Among other roles he created in America were Jean Gaussin in 'Sapho', Alain in 'Grisélidis'.

Victor Wagner

ROCHESTER, N. Y., Dec. 10.—Victor Wagner, conductor, died in hospital on Dec. 7. Born in Toronto, sixty-four years ago, Dr. Wagner received his musical education at the Vienna Conservatory, studying 'cello, and played in the orchestra of the Vienna Opera from 1897 to 1906. In the latter year he came to America to play in the Metropolitan Opera House orchestra and is said to have conducted operetta at the Irving Place Theatre, New York. He conducted the orchestras at the Rivoli and Rialto Theatres in New York for the season of 1918. In 1922 he came to Rochester at the invitation of the late George Eastman to conduct the Eastman Theatre Ensemble and to act as managing director of the Rochester Philharmonic. In 1927 he became conductor of the orchestra for Station WHAM, and two years later, of Station WGY at Schenectady. For the last four seasons he had been conductor of the chorus of the Eastman Kodak Company Employees' Chorus. His wife, a son and a daughter survive.

Mark Andrews

MONTCLAIR, N. J., Dec. 12.—Mark Andrews, organist and composer, died of a heart attack in his apartment here on Dec. 20. He had been organist and choirmaster for twenty-two years of the First Congregational Church. He was sixty-four years old. Born in England, he began the study of organ with Sir John Buck at Westminster Abbey at the age of sixteen. He came to America in 1902 and settled in Montclair. Best known of his compositions is a setting of 'John Peel' which is highly popular. Mr. Andrews had been the conductor of many important glee clubs and choral societies. His wife and one son survive.

Mrs. J. H. Hill

MEMPHIS, TENN., Dec. 20.—Mrs. J. F. Hill, president emerita of the Beethoven Club, died in hospital on Dec. 16. She had been the president of this very active organization for about twenty years, retiring from the post less than two years ago. Under her leadership the club grew to large proportions, at one time numbering 4000 members. It carried on two functions, the sponsoring of an annual series of concerts with the co-operation of the Civic Concert Series and the promotion of the study of music and its presentation in concert by members, including active junior departments. She was also prominent in the affairs of the National Federation of Music Clubs, having served on its board of directors.

B.C.T.

Dr. Wilhelm Grosz

Dr. Wilhelm Grosz, a Viennese composer who came to America last year, died suddenly in the home of a friend in Queens while playing a piano accompaniment on the evening of Dec. 10. A native of Vienna, he had studied with Franz Schreker and is said to have conducted an opera of his, 'Sganarell', at the Vienna Opera House. He lived in London for several years before coming to this country.

A. P. Roy

QUEBEC, Dec. 1.—A. P. Roy, organist, formerly of New York, died here at the home of his daughter, on Nov. 22. Mr. Roy succeeded the late Dudley Buck as organist of the Holy Trinity Church in Brooklyn, and was afterwards organist at the Church of the Blessed Sacrament and at St. Stephen's Catholic Church, New York. He was also a member of the faculty of the New York College of Music. His daughter, Bertha Roy, toured with Kubelik as a child pianist in 1907.



Max Fiedler

Word has been received of the death in Stockholm on Dec. 9, of Max Fiedler, former conductor of the Boston Symphony. He was eighty years old.

Max Fiedler was born in Zittau, Saxony, Dec. 31, 1859, and began his musical study under his father, a well-known teacher. He also studied organ and theory with Albrecht, and entered the Leipzig Conservatory in 1877, remaining there until 1880, and winning the Holstein scholarship. He was appointed to the staff of the Hamburg Conservatory in 1882 and in 1903 became its director. The following year he succeeded Barth as conductor of the Hamburg Philharmonic.

Although he was already well-known as a concert pianist, he abandoned his activities in this direction to give his time to conducting, visiting New York as guest conductor of the Philharmonic, and in 1907, going to London as guest conductor of the London Symphony. From 1908 to 1912, he conducted the Boston Symphony. Following this, he returned to Germany and made his home in Berlin until 1916, when he undertook the conductorship of the symphony orchestra at Essen, becoming at the same time the city's musical director. He also made guest appearances as conductor at St. Petersburg and other European musical centres.

Mr. Fiedler is survived by two sons and a daughter. One son lives in Philadelphia and one in Ohio. The daughter lives in Copenhagen, Denmark.

Dr. Lawrence Mason

TORONTO, Dec. 11.—Dr. Lawrence Mason, music and dramatic critic of the Toronto *Globe and Mail* died in his apartment here of a heart attack last night. He was born in Chicago and attended Yale University, of which his father was a trustee, receiving his Ph.D. in 1916, and had taught in various prominent universities. He joined the staff of the Toronto *Globe* in 1924 as drama and music critic.

G. Raymond Ladd

PROVIDENCE, Dec. 12.—G. Raymond Ladd, violinist, orchestra leader and teacher died here on Dec. 10 at the age of sixty-five. He was born in Boston but spent much of his life in Providence, where he was well known as director of the orchestra in the old Opera House and in Fay's Theatre. He retired in 1932.

A. R. C.

Memorial Unveiled to Van Yox

MT. VERNON, N. Y., Dec. 10.—A mural decoration in memory of Theodore Van Yox, director of the Mt. Vernon Men's Glee Club for twenty-three years, was unveiled here in the Wood Municipal Auditorium on Dec. 15. Mr. Van Yox, a former oratorio and concert tenor, who died in February, had been president of the Conductors Club of New York and was one of the founders of the Associated Glee Clubs

of America. The mural, which was the work of Louise Brann of Yonkers, was donated by the Van Yox Glee Club and other friends of the late conductor.

WASHINGTON HEARS VARIETY OF EVENTS

Lina Pagliughi, Egon Petri, Don Cossacks and Kreisler Welcomed to Halls

WASHINGTON, D. C., Dec. 20.—The fresh coloratura singing of a concert newcomer, and the dynamic playing of a veteran pianist marked the opening of Mrs. Lawrence Townsend's 1939-40 series of recitals on Dec. 11 in the Mayflower. The affair was Mrs. Townsend's 112th Musical Morning.

The artists, twenty-four-year-old Lina Pagliughi, and Egon Petri, were heard by an audience that included Mrs. Franklin D. Roosevelt, wives of Cabinet officers and prominent members of the diplomatic set. Miss Pagliughi, who was making her debut in this city, impressed her Washington audience as much with her natural manner of singing as with her technical virtuosity, which is by no means small. She was hailed as a gifted artist. Mr. Petri, an artist of tremendous capabilities, contributed two substantial groups to the program. One was devoted to Bach and the other largely to Liszt. Although listed as a supporting artist John Amadio, flutist, played two solos, one of which gave his audience a rare opportunity to hear in recital the bass flute. Nils Nielson was Miss Pagliughi's capable accompanist.

His Dec. 11 engagement in Mrs. Townsend's recital was the first of three Capital appearances for Mr. Petri. On Dec. 18 he played with the Budapest String Quartet in the Library of Congress, and on Dec. 19 he presented a recital in Andrew Rankin Chapel at Howard University.

The Budapest Quartet played three concerts under the Gertrude Clarke Whittall Foundation in the Library of Congress on Dec. 15, 16 and 18.

On Dec. 15 the Budapest group offered the Beethoven Quartet in D, Op. 18, No. 3; the Brahms Quartet, in C Minor, Op. 51, No. 1; and with the assistance of William Primrose, violist, the Mozart Quintet in G Minor (K. V. 516). Mr. Primrose was with the quartet again next day when the program included: Haydn's Quartet in D, Op. 64, No. 5; Brahms's Quintet in G, Op. 111, and Debussy's Quartet. The concluding program, in commemoration of the death of Antonio Stradivari in Cremona, on Dec. 18, 1737, included: Mozart's Piano Quartet in G Minor (K. V. 478); Beethoven's Quartet in C, Op. 59, No. 3; Brahms's Quintet in F Minor, Op. 34.

Fritz Kreisler gave his annual recital on Dec. 5 with more than 4,000 hearers and admirers in attendance, at Constitution Hall. The program included many old Kreisler favorites, but featured Mr. Kreisler's arrangement of Vivaldi's C Major Concerto, and his revised version of the Tchaikovsky Violin Concerto. He was presented by Dorothy Hodgkin Dorsey.

Also under Mrs. Dorsey's sponsorship was the Don-Cossack Chorus concert on Dec. 10. The program included the liturgical music of old Russia, excerpts from 'Boris Godounoff', miscellaneous Russian songs and a group of exciting Cossack songs.

JAY WALZ



FINDLAY'S CAMPAIGN LEADERS AND MASCOT

Marcus C. Downing, President of the Findlay, O., Civic Music Association; Murl Springsted, of Civic Concerts, Inc., and the Campaign Mascot "Civic," Who Brought Them Luck

FINDLAY, O., Dec. 5.—The new Findlay Civic Music Association has concluded its first membership week drive for a course which will bring Erica Morini, violinist; the Comedian Harmonists, Margaret Speaks, soprano, and Giovanni Martinelli, tenor of the Metropolitan Opera. Marcus C. Downing is president of the new Findlay Association and in the drive he was assisted by Murl Springsted of Civic Concerts. It has not been reported just what "Civic," the association mascot, did to bring in the avalanche of members, but the officers are well satisfied.

BOSTON SYMPHONY IN CHICAGO VISIT

Koussevitzky Conducts Haydn Symphony, Debussy's 'La Mer' and Tchaikovsky's Fourth

CHICAGO, Dec. 20.—Of especial interest was the visit of the Boston Symphony, with Sergei Koussevitzky conducting, on Dec. 13 at the Auditorium Theatre. University College of Northwestern University included this organization in its program for the history and enjoyment of music.

The concert opened with Haydn's Symphony in B Flat, No. 102, and in this the orchestra appeared as pliable and responsive as a single instrument in the conductor's hands. Debussy's 'La Mer' was played with surprising sensitiveness and was tonally magnificent.

The Tchaikovsky Symphony No. 4 became a tremendous outpouring of tonal emotionalism. In this, Dr. Koussevitzky unleashed the full force of the orchestra, at the same time retaining perfect control. It was a masterpiece of conducting and was without the slightest theatricalism. C. Q.

Marcel Hubert Plays in Lexington

LEXINGTON, KY., Dec. 20.—Marcel Hubert, 'cellist, gave a recital at Memorial Hall on the campus of the University on Dec. 3 playing music by Boccherini, Boellman's Variations Symphonique, and works by Fauré, Boulanger, Fall-Kochanski and Heifetz. The accompanist was William Tarrasch.

Gaspar Cassadó on Way to New York

Gaspar Cassadó, Spanish 'cellist, will arrive in New York on Dec. 29, from South Africa by way of England. He made a twelve-week concert tour of South Africa during the fall. Cassadó opens his American tour on Jan. 4 in Newark.

CHICAGO WELCOMES FULL CONCERT LISTS

Heifetz and Serkin Attract Throngs—Several Artists Make Recital Debuts

CHICAGO, Dec. 20.—Jascha Heifetz's recital at the Auditorium Theatre on Dec. 3 was given before a house that not only filled every seat, but necessitated placing extra chairs in the orchestra pit. It was presented by the University College of Northwestern University. Mr. Heifetz's faultless playing was amazing in its variety in a program containing a wide range of material. His accompanist was Emanuel Bay.

Rudolf Serkin at the piano in Orchestra Hall on Dec. 6 proceeded to delight an audience with a program that at first glance seemed the last word in austerity. He played Bach's B Major Capriccio, transcending technical difficulties; the Reger Variations and fugue on a theme by J. S. Bach, which became a model of contrasting lights and shadows; and Beethoven's Sonata in F Sharp, Op. 78, proved equally effective. Music by Schubert; five etudes, Op. 25, by Chopin and Mendelssohn's Rondo Capriccioso, Op. 14, completed the program.

Della Chiesa and Baum Heard

Vivian Della Chiesa, soprano, and Kurt Baum, tenor, members of the Chicago City Opera Company, together with David Moll, violinist, were chosen to give the silver jubilee concert of the Chicago Joint Board of the Cloak, Suit and Dress Workers Union on Dec. 9 at Orchestra Hall. This was Mr. Baum's first Chicago concert appearance. He has a beautiful voice, powerful and yet of well-modulated texture, and he made a splendid impression. Miss Chiesa was in delightful voice and sang several songs by Donaudy, Scarlatti, Paladilhe and the 'Il est doux' from Massenet's 'Herodiade', all in finished style and with warm color. Mr. Moll proved a very serious artist of the violin, playing with excellent taste numbers by Porphora - Kreisler, Tchaikovsky, Falla, Gluck and others. Carl Alwin, also of the opera company, provided all three artists with splendid accompaniments.

On Dec. 10 Moissave Boguslawski, pianist, played at Orchestra Hall; Ernest Moeller, a blind pianist, at Kimball Hall, and a third pianist, Marya McAuliff, made a debut recital at the Studebaker Theatre.

Mr. Boguslawski's program did not contain any startling innovations but offered sound musical fare played with splendid musicianship and artistic feeling.

Mr. Moeller's program contained three of his own compositions—three studies: 'Clocks', 'Harmonica Polka' and 'Swedish Folk Dance', and music by Schubert, Bach, Brahms, Schumann, Debussy and others. His blindness did not in any way hamper his work, but rather seemed to intensify his interpretative powers.

Debut recitals are always an unknown quantity, but Miss McAuliff's playing immediately impressed with its sincerity and true musical feeling. If she continues along the same line she will take an important place among professional musicians. C. Q.

The Chicago Musical Arts Club, Inc., Mrs. Charles Pardee, president, met on Nov. 19, in the Fine Arts Building to hear a lecture-recital on "Modern Music and Symbolism" by Mary Wickerham, soprano and commentator. Eulalia Kober Stade, pianist, was guest artist, and Clare M. Wing accompanied

Miss Wickerham. Mrs. Alice Terrell was chairman of the program.

The Illinois Male Chorus Association, a division of the Associated Glee Clubs of America, gave its first annual concert at Orchestra Hall on Nov. 25. Over 400 men are in the group, made up of members from the Chicago Welsh Male Choir, Sterlin Male Chorus, Arion Male Chorus, Borden-Wieland Glee Club, West Suburban Glee Club, Kewanee Men Singers, Railway Express Glee Club, Grieg Male Chorus and Century Male Chorus.

Helen Levine, pianist, played an interesting recital in Kimball Hall on Nov. 26.

Composer Plays with Sinfonietta

The gifted Italian composer-artist, Mario Castelnuovo-Tedesco, met with marked enthusiasm on the occasion of his appearance with the Sinfonietta Sinfonietta in the Goodman Theatre on Nov. 28, playing his own compositions. This was Mr. Tedesco's introduction to Chicago and a happy one. He displayed a live command of his instrument.

Lee Sowerby's Sinfonietta in three movements for string orchestra was given its first Chicago performance. This colorful, lyric work was warmly received by the audience. Continuing his plan of unearthing chamber music, Mr. Saldenberg played Pergolesi's Concertino in F Minor to round out a most satisfying program.

Jeanne Panot, pianist, made her debut in recital at Kimball Hall the same evening. She played a varied program in fine style.

Katherine Saurer, pianist-composer, was heard in recital in Kimball Hall on Dec. 3. The same afternoon Leonardo Amareco, tenor, and Lillian Boguslawski, pianist, gave a program under the direction of Mrs. Frank G. Logan at a meeting of wives and members of the Union League Club. E. H. A.

HUNTINGTON GROUP GIVES TWO CONCERTS

Schoewe, New Conductor, Leads Initial Concerts with Dr. Mueller as Soloist

HUNTINGTON, W. VA., Dec. 20.—2,000 music lovers applauded the efforts of the Huntington Symphony at its November program at the City Auditorium. Dr. Harry Mueller, pianist, and head of the music department of Marshall College was the soloist, playing in a thrilling manner the Liszt Concerto in E Flat.

Raymonde Schoewe, conductor demonstrated rare skill in leading the orchestra in its accompaniment of Dr. Mueller, and in the remainder of the program which consisted of the Overture to Rossini's 'L'Italiana in Algeri', Schumann's 'Overture, Scherzo and Finale, Op. 52', and the 'Dance Macabre' by Saint-Saëns. A steady improvement in precision, smoothness and musical efficiency is apparent in the ensemble.

French Music Offered

The initial program of the orchestra was given on Oct. 15, at the High School Auditorium. Mr. Schoewe led a program chiefly of French compositions, inaugurating the season of twelve concerts, of which four will feature visiting soloists. The orchestra has been considerably augmented by several experienced musicians. Mr. Schoewe plans to keep the personnel at about forty-five.

The first program offered the Overture to 'Iphigenia in Aulis', by Gluck; 'March of the Little Fauns', by Pierne; 'Suite Bergamesque', by Debussy; selections from 'Pagliacci', by Leoncavallo; 'Erotik', by Grieg; Prelude, by Jarnefeldt, and 'Scenes Pittoresque', by Massenet.

ELOISE CAMPBELL LONG

Isidor Achron Completes Second Piano Concerto

Isidor Achron, pianist and composer, has completed his Second Piano Concerto. The work will receive its premiere early next season. Mr. Achron has also recently completed two other compositions for piano, 'Sonnet' and 'Valse Dramatique', which have been published by Carl Fischer.

Althouse Elected Member of American Academy of Teachers of Singing

Paul Althouse, New York teacher of singing, and leading tenor of the Metropolitan Opera Company, has been elected to membership of the American Academy of Teachers of Singing.



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George Engles, Managing Director

**HERTHA
GLATZ**

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**ROLAND
GUNDY**

Violinist

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New York Concerts

(Continued from page 26)

violin concerto, Viotti's music has been relegated mainly to students' recitals, but it can still hold an audience when it is played with the fastidious taste, sincerity and brilliance which Mr. Virovai brought to it. In contrast to the devilry of the Liszt-Hubay Rhapsody, which had its first local hearing and should be played often, was an exquisitely turned performance of Debussy's 'Fille aux cheveux de lin', one of the encores. Mr. Rebner's accompaniments were discreet and in good taste, but rather colorless. The audience was enthusiastic throughout the evening. S.

Beryl Rubinstein in Town Hall Recital

Beryl Rubinstein, pianist. Dec. 10, afternoon:

Partita in B Flat.....Bach
Fantaisie, Op. 15.....Schubert
Ballade in F Major; Mazurka, Op. 63, No. 1; Mazurka, Op. 24, No. 4; Scherzo in E Major.....Chopin
'Fête Dieu à Seville'.....Albeniz
Nocturne in E Flat Minor.....Fauré
'Alborada del gracioso'.....Ravel

The program chosen by Mr. Rubinstein for this recital was one calculated to display once more the well-rounded technical equipment and the solid basic musicianship that have distinguished the Cleveland pianist's playing on previous occasions, and this fact was obviously appreciated by a sizable audience of inspiring responsiveness.

The various dances of the Bach Partita were played with clean-cut articulation and kept within an appropriate framework of dynamics, but it was in the Chopin group and the subsequent French and Spanish numbers that the recitalist offered his finest playing of the afternoon. The Chopin Scherzo in E, in itself the least grateful of the composer's four works in this category, was played with such a light, dancing touch in passages too commonly made heavy-handed and was vivified with such a pulsating rhythmic spirit throughout as to make it an outstanding achievement. The mazurkas, too, had a delightful lilt and tonal delicacy, while the Ballade was given a well-proportioned, if not grippingly dramatic, reading.

Then the Albeniz piece was made a Spanish pageant of warm and vivid coloring, the Fauré Nocturne was treated with fine musical sensitivity, and the Ravel 'Alborada' was played imaginatively and brilliantly. As for the Schubert Fantasy, it was not nearly so vitally or convincingly projected, partly because its melodic wings were pinioned by too strict an adherence to four-square rhythm. The program was lengthened by several additional numbers. C.

People's Chorus Gives Twelfth Annual Festival

The People's Chorus of New York, Lo-



Muriel Dickson



Arthur Loesser

enzo Camilieri conductor, gave its twelfth annual Christmas song festival in Carnegie Hall on the evening of Dec. 15. The assisting artist was Muriel Dickson, Scottish soprano of the Metropolitan Opera Company.

The chorus, composed of something more than 300 singers, draws its membership from that majority, those who like to sing. The program opened with the old Netherlands folksong, the Prayer of Thanksgiving, and continued with a group of works all sung by the chorus, a seventeenth century Christmas hymn, arranged by Jungst; 'The Three Kings', and 'Carol of the Russian Children', arranged by Harvey Gaul; Franck's 'At the Cradle', for women's voices; Slovak Carols, arranged by Kountz, and Matthew's 'Sleep, Holy Baby'.

Miss Dickson sang A. Walter Kramer's 'Before the Paling of the Stars', Bach's 'My Heart Ever Faithful', J. Huntington Woodman's 'A Birthday', Eric Gritton's 'Welcome Yule', and, with the chorus, a first performance of Mr. Camilieri's 'Christmas Bringeth Jesus', 'O Holy Night' by Adam, and 'A Joyous Christmas Song' from 'The Collection de Choeurs' by Gevaert. G. Howard Kubik was at the piano for Miss Dickson. Mr. Camilieri played three piano pieces, 'The Norwegian Sailor's Song', the Album-Leaf in F by Grieg, and Chopin's Prelude in D Flat. The singing of the chorus was of a seasonal warmth and a festive air pervaded the performances throughout the evening. Members of the audience also participated in several works. W.

Arthur Loesser Heard at Town Hall

Arthur Loesser, pianist. Town Hall, Dec. 15, evening:

Three Sonatas: G Major (Longo 289), G Minor (L. 49), C Major (L. 405).....Scarlatti
Sonata in F Major.....Haydn
Fantasie in D Minor (K. 397).....Mozart
Grande Cigue.....Haessler
Sonata in F Minor, Op. 14 (Concerto without Orchestra).....Schumann
Fourteen 'Visions fugitives', Op. 22.....Prokofiev
Sonata No. 3, Op. 28.....Prokofiev

Mr. Loesser, the second of Cleveland's pianists to be heard at Town Hall within a week, possesses the sort of pointed finger articulation that lends itself with special felicity to the early classics. Hence, his adroitly proportioned playing of the three

refreshingly unhackneyed Scarlatti sonatas opened the program auspiciously. The same facile equipment and the same uncompromising insistence upon cameo-like perfection of detail stood the pianist in equally good stead in the other compositions in the first group, albeit the Haydn sonata and, more especially, the Mozart fantasy, were somewhat marred by certain erratic interpretative ideas.

To the fourteen short sketches, satirical, caustic, gaily witty and even pseudo-sentimental, of the set of twenty 'Visions fugitives' by Prokofiev that he chose to play, the recitalist brought penetrating discernment, extracting the essence of each with noteworthy skill and projecting it with vivid and commanding effect. The audience obviously derived immense amusement from these modern miniatures as he presented them and responded with equal spontaneity to the verve and rhythmic energy with which he gave brilliance and a semblance of musical reality to the same composer's sonata. On the other hand, the emotional implications of the major work of the Romantic school, Schumann's so-called Concerto Without Orchestra, generally neglected for sound, basic reasons, were not very convincingly realized or compellingly communicated. At the end Mr. Loesser gave a special touch of symmetry to his program by playing two more Scarlatti sonatas, before adding a Gavotte by Beryl Rubinstein and other things in response to the prolonged applause. C.

Trio of New York Plays in Town Hall

New Friends of Music, Inc. Trio of New York: Carl Friedberg, piano; Daniil Karpilowsky, violin; Felix Salmond, cello. Augustin Duques, clarinet. Town Hall, Dec. 10, afternoon.

Trio in B Flat, K. 502.....Mozart
Clarinet Trio in B Flat, Op. 11.....Beethoven
Trio in B. Op. 8.....Brahms

This was the seventh concert in the New Friends' current Beethoven-Mozart-Brahms chamber music series and boasted the season's first local appearance of the Trio of New York as well as a trio composed by each of the masters. Mr. Duques, Mr. Friedberg and Mr. Salmond achieved the high point of the afternoon in the Beethoven trio, which was due partly to the superiority of this work and partly to the exemplary performance of each of the instrumentalists. Mr. Duques, clarinetist of the NBC Symphony, has earned high praise for his work as assisting artist on several of the programs in the New Friends' series, but in none of them has he evinced more technical facility or a greater sensitivity to the adjustments of ensemble playing.

The members of the Trio of New York are artists of individual excellence, and have achieved a finely balanced unity in the presentation of chamber music. Mr. Friedberg, a pianist of intelligence and interpretative ability well above average, played his part in each work with skill and taste and was quite obviously the backbone of the ensemble. Whenever the opportunity afforded, Mr. Salmond reaffirmed his claim to distinction with surety and warmth of tone. In the adagio of the Brahms his phrasing was of particular appeal, and throughout the afternoon he gave a most pleasurable account of himself. Mr. Karpilowsky was apparently not in his best form and not infrequently slipped from his customary security of intonation. However it is as an ensemble that the trio must be judged, and it was more than usually satisfactory. K.

New Friends Give Sixth Concert

New Friends of Music, Inc., Helen Teschner Tas, violin; Fritz Magg, cello; Webster Aitken, piano; Lois Wann, oboe; Augustin Duques, clarinet; Arthur Berv, horn; Bernard Balaban, bassoon. Town Hall, Dec. 3, afternoon.

Quintet in E Flat, Op. 16; Trio in G, Op. 121 A.....Beethoven
Quintet in E Flat, K. 452.....Mozart

Quintets for piano and winds are seldom included on modern chamber music programs, and it was a rewarding experience to hear both the Beethoven and Mozart works played at the same concert by so expert an ensemble as was here collected. The youthful vigor of the Beethoven Quintet was in striking contrast to the mature elegance of Mozart's. It is difficult to conceive that the two men were approximately the same age when they composed their respective works. For although Beethoven modeled his after Mozart's, there is a world of difference between them.

The performance of both were of unusually high standard, however; the virtuosity of Mr. Berv's, French horn playing may be singled out as particularly noteworthy. Mr. Berv, who is hornist of the NBC Orchestra, revealed not only an excellent mastery of technique but a sense of style and unusual musicianship. Miss Wann proved an expert oboist, and Mr. Balaban, a superior bassoonist. Mr. Webster and Mr. Duques exhibited their accustomed skill in ensemble playing.

The Beethoven Trio, which represents that master in the period of his fullest flowering, consists of ten variations on Wenzel Müller's tune, 'Ich bin der Schneider Kakadu', from the opera 'Die Schwestern von Prag'. There is nothing of significance in the work, but it is pleasurable and craftsmanlike, and the performance accorded it by Miss Tas, Mr. Magg and Mr. Aitken was satisfactory in each detail. K.

Thomas Sings British Songs

John Charles Thomas, baritone; Carroll Hollister, accompanist. Assisted by Oscar Shumsky, violin; William Primrose, viola; John Wummer, flute; Harvey Shapiro, cello. Town Hall, Dec. 3, afternoon.

'If Music Be the Food of Love, Play On' ('Twelfth Night').....Clifton
'Where the Bee Sucks' ('The Tempest').....Arne
'When That I Was a Little Tiny Boy' ('Twelfth Night').....Vernon
'It Was a Lover and His Lass' ('As You Like It').....Quilter
'Sigh No More, Ladies' ('Much Ado About Nothing').....Sullivan
'A Christmas Carol'.....Arr. by Bax
'Sweet Nymph, Come to Thy Lover'.....Morley
'Have You Seen but a Whyte Lillie Grow'.....Anonymous
'I Attempt from Love's Sickness to Fly'.....Purcell

'Over the Mountains'.....Arr. by Quilter
Group of Scotch, Irish and Welsh folksongs
'As Ever I Saw'.....Warlock
'O Men from the Fields'.....Hughes
'Dialogue Between Tom Filuter and His Man'.....Berners
'E'en as a Lovely Flower'.....Bridge
'Shallow Brown'.....Arr. by Grainger
'The Old Soldier'.....Hutchinson

Aside from much sumptuous singing, Mr. Thomas did a little conducting. In the Shakespeare group he had about him an ensemble of the five instrumentalists named above and, whether they needed it or not, he beat time for them in interludes, introductions, postludes and even sometimes while he sang. Nothing seemed the worse for it and the audience was pleasantly beguiled.

The conducting aside, it is rare, indeed, that the recital halls produce such expressive and finely poised singing as was heard in 'If music be the food of love'. Nor was it to be denied that the little ensemble added both to the interest and the musical appeal of this and the succeeding Shakespeare songs, the group being augmented by Quilter's 'Take O Take Those Lips Away'.

This was the second of the series of programs being presented by Mr. Thomas and, in conformity with his plan to devote each to the songs of some one country or people, was entirely British in its material. Mr. Thomas indulged his funny bone as well as his superbly trained larynx and a delighted audience demanded repetitions of 'The Ballynure Ballad' and 'Dialogue between Tom Filuter and his Man'. Mr. Hollister played altogether admirable accompaniments. T.

Third Diaz Concert Held at Plaza

A distinguished audience attended the third Diaz Tuesday afternoon concert given in the Hotel Plaza on Dec. 5. Alexander Kipnis, baritone of the Metropolitan (Continued on page 31)

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New York Concerts

(Continued from page 30)

Opera, sang an aria from 'Don Carlos' by Verdi; Lieder by Brahms, Flégier's 'Le Cor', an aria from Gounod's 'Faust', and songs by Breid, Morgan, Edwards and Diack. H. G. Schick was his accompanist.

Myrtle Schaaf Byrns, soprano, who was associated with the Metropolitan for a number of years, sang arias from Puccini's 'Tosca' and 'La Bohème' and works by La Forge, Salter, Tchaikovsky and Curran. Frank Chatterton was at the piano for Miss Burns. Miss Juliet offered original monologues, sketches written by herself, including 'The Actors' Equity Association', in which she portrayed various notables of the stage and screen, and 'Modern Dance'.

NAACC Gives Concert in Studio of Late Henry Hadley

The National Association for American Composers and Conductors gave a concert in the studio of the late Henry Hadley on the evening of Dec. 10. A new piano sonata by Vincent Persichetti, played by the composer, was a feature of the program. Other composers represented were Arthur Farwell, Richard Hageman, John Alden Carpenter, Charles Griffes, Madeline Clark Walther, Fanny Charles Dillon, Spencer Norton, Alexander Steinert and Bernard Wagenaar. Others taking part included Sylvia and Morris Hochberg, violinist and pianist; Louis Richardson, soprano; Paul Sargent, pianist; Spinoza Paef, viola; Sara Paef, pianist; Estelle Hoffman, soprano; George Neitzert, flute; Anne Everingham, harp; and Drusilla Huffmeister, piano.

Erna Martel Sings in Chamber Music Hall

Erna Martel, soprano, gave an interesting recital in Carnegie Music Hall on the evening of Dec. 7, accompanied by Robert Payson Hill at the piano. With the exception of 'Pleurex mes yeux' from Massenet's 'Le Cid', the program was made up of songs and Lieder. Groups of three works by Beethoven, Schubert, Wolf and Mussorgsky were heard as well as a closing group of three English songs. Good diction and smooth phrasing, in addition to a good-sized, warm tone, were among the attributes which Miss Martel made evident on this occasion.

Sukoenig and Perolé Quartet Continue Series

Sidney Sukoenig, pianist, and the Perolé String Quartet gave the second concert in their current chamber music series in the Carnegie Chamber Music Hall on the evening of Dec. 8. Opening with Brahms's Quartet in C Minor, the program also included Debussy's Quartet in G Minor and Dvorak's Quintet in A. The ensemble presented each work with their usual artistry, imbuing it with vitality and finely drawn balance. The performance of the Debussy Quartet was particularly laudable, the players capturing the elusive beauty of the work with unusual deftness.

Babylon Festival Chorus Appears

The Babylon Festival Chorus, conducted by Christos Vrion, gave a concert in Steinway Hall on the evening of Dec. 5, with Thelma Spear Lewisohn, soprano, as assisting artist. The choral program included Howard Hanson's 'Lament for Beowulf'; Mr. Vrion's Cycle of Walt Whitman Poems; Philip James's 'Canticle for Christmas'; 'Stabat Mater Speciosa'; a Greek folksong, with Mr. Vrion as tenor soloist; Edward German's 'Rolling Down to Rio'; Victor Herbert's 'Romany Life' with Katherine Scott as soloist; and a Czechoslovakian Dance song arranged by Charles Monney. Mme. Lewisohn sang works by Arne, Busch, Tchaikovsky, Fauré, Debussy and Edward Moritz, who accompanied her. The accompanist for the chorus was Mrs. Burgess Brown.

Vincent Botticelli Gives Recital

Vincent Botticelli, violinist, gave a recital at Town Hall on the evening of Dec.

Concerts in New York, Dec. 25-Jan. 10

Carnegie Hall Events

Dec. 26, evening: Philadelphia Orchestra.
" 28, evening: New York Philharmonic-Symphony.
" 29, afternoon: New York Philharmonic-Symphony.
" 31, afternoon: New York Philharmonic-Symphony.
Jan. 2, evening: Marian Anderson.
" 4, evening: New York Philharmonic-Symphony.
" 5, afternoon: New York Philharmonic-Symphony.
" 5, evening: Lina Pagliughi, soprano.
" 6, evening: New York Philharmonic-Symphony.
" 7, afternoon: New York Philharmonic-Symphony.
" 8, evening: Giuseppe Moschetti, organist.
" 9, evening: Schola Cantorum.
" 10, evening: New York Philharmonic-Symphony.

Town Hall Events

Dec. 27, evening: Ida Krehm, pianist.
" 29, evening: Ann Chenee, pianist.
Jan. 2, evening: New York Philharmonic-Symphony String Quartet.
" 3, evening: Adolf Busch, violinist; Rudolph Serkin, pianist.
" 5, evening: Paul Mekanovitzky, violinist.
" 6, afternoon: Marilyn Meyer, pianist.
" 7, afternoon: Nicanor Zabaleta, harpist.
" 7, afternoon (5:30 p.m.): Sigurd Rascher, saxophonist.
" 7, evening: Ray Lev, pianist.
" 8, evening: Whittmore and Lowe, duopianists.
" 9, afternoon: Gertrude Gibson, soprano.
" 9, evening: Jussi Björling, tenor.
" 10, afternoon: Glenn Darwin, baritone.
" 10, evening: Town Hall Endowment Series (artist to be announced).

2, with Leah Horn, soprano, as assisting artist. Mr. Botticelli's portion of the program included the 'La Folia' variations in the Corelli-Leonard version, a Sonata in B Flat by Mozart, and compositions by Paganini, Veracini and Sarasate. Miss Horn offered songs by Nin, Falla, Hageman, Reger and Brahms, and arias by Puccini and Korngold. Kennedy Freeman was the accompanist.

Gilbert and Sullivan à la Mode

George Baker, baritone, of the D'Oyly Carte Opera Company, and Olive Groves, soprano, gave an entertainment entitled 'Gilbert and Sullivan in Song and Story' at the Town Hall on the evening of Dec. 4. Mr. Baker gave a talk on the lives of the two famous Savoyards and their artistic connection, and sang excerpts from 'The Trial by Jury'; 'Pinafore'; 'The Pirates of Penzance'; 'Iolanthe'; 'The Mikado'; 'Ruddigore'; and 'The Gondoliers.' Miss Groves contributed solos from 'The Sorcerer'; 'The Pirates of Penzance'; 'Patience'; 'Princess Ida'; 'The Mikado'; and 'The Yeomen of the Guard.' The two artists joined in a duet from 'Patience.' They played one-another's accompaniments, and Mr. Baker accompanied the duet.

Mme. Tas and Mr. Wolff Give Joint Recital

Mme. Helen Teschner Tas, violinist, and Ernst Victor Wolff, harpsichordist and pianist, gave a recital in the Carnegie Chamber Music Hall on the evening of Dec. 11. The program included sonatas for the violin, two other instruments, by Bach, Vivaldi and Beethoven; Schubert's C Major Fantasia and short works by Rebel and Birkenstock. A capacity audience attended and greeted the players with continuous applause.

New York University Glee Club Gives Annual Concert

The thirteenth annual concert of the Glee Club of New York University, Albert M. Greenfield, conductor, was given in the Town Hall on the evening of Dec. 9. The evening held many features of interest, among which were the singing of Robert Nicholson, baritone, once of the Metropolitan Opera, who was soloist, and of a group of young singers designated as "The Consort," under the baton of Professor Roy Mitchell, which presented folk songs in various languages. Works by Vaughan Williams and Bach were given, and the 'Entrance of the Peers' from 'Iolanthe.' The audience was a large one and highly interested.

Angna Enters Open Series

The incomparable Angna Enters began her annual series of Sunday night performances at the Alvin Theatre on the evening of Dec. 10 before the capacity houses which are the rule whenever she appears in New York. Madeleine Marshall was, of course, the invisible pianist, offering invaluable co-operation, not to say support. As usual, it was in her absolute sketches such as the peerless 'Boy Cardinal' and her priceless take-off on Martha Graham, that Miss Enters was at her best. When she dived into propaganda she was less

interesting and the barometer in the audience fell correspondingly. The touching 'Vienna Provincial' was as poignant as ever and the 'Balletomane-Connoisseur' as hilarious. The new offerings, such as 'Crackpot Americana,' were not quite clear enough in intent to register completely, but 'Odalisque' and 'Artists Life' were wholly delightful. There is only one Angna Enters and whereas she may sometimes be less striking than at others, she can never be anything but unique.

FREDA GRONOWETTER, 'cellist. Charles Inwalt, pianist. Hotel Beekman, Dec. 5, evening. Sonatas by Brahms and Grieg and shorter pieces by Couperin, Fauré and others.

HAZEL KESSLER, soprano. Jack Finestone, accompanist. Barbizon-Plaza, Dec. 10, evening. Aria from 'Hérodiade' and songs in Italian, English and German.

LYNNE WAINWRIGHT, harpist. Barbizon-Plaza. Dec. 10, evening. Sonata by Pescetti, also original works and transcriptions by Gluck, Haydn, Bach and others.

GRANVILLE ENGLISH, composer. Program of original compositions. Beethoven Association, Dec. 10, evening. Assisting artists: Ruth Peter, soprano; Olga André, vocalist; Joyce Wasserman, violinist; William Phillips, narrator. Margaret Roberts liam Aubin, baritone; Andrei Kristopher, tenor; William Phillips, narrator. Margaret Roberts and her Southern Choral.

MAGDA HAJOS, violinist. Dr. Kurt Betzak, accompanist. The Barbizon, Dec. 12, evening. Mendelssohn Concerto and shorter pieces by Corelli, Kreisler, Sarasate and others.

CARMELA IPPOLITO, violinist. Bernard Frank, accompanist. The MacDowell Club,

FRENCH SOPRANO PLANS TO SING IN COLLEGES

Marcelle Denya Schedules Tour of Institutions of United States with Historical Program

To make the American public more familiar with French vocal literature, Marcelle Denya, soprano of the Paris Grand Opera and the Opéra Comique, has undertaken a special concert tour of American colleges and universities, with the conviction that the colleges of today will provide the musical audiences of tomorrow.



Marcelle Denya

In the course of her tour, Mme. Denya is presenting a program which illustrates the evolution of French music from Lully down to the modernists. Henri Rabaud, director of the Paris Conservatory and composer of the opera 'Marouf', in which Mme. Denya created the soprano role, suggested the American tour. Her program will include works by Lully, Rameau, Franck, Duparc, Massenet, Chabrier, Chausson, Fauré, Debussy, Ravel and Poulenc.

Nov. 17, evening. Mendelssohn Concerto, Sonatas by Bach, Rapoport and shorter works by Beethoven, Kochanski and Zimbalist.

AUGUSTA SCHIEBER, pianist. ROSE WALTER, soprano. Dr. Felix Guenther, accompanist. The Barbizon, Nov. 28, evening. Bach Concerto and other works for piano by Schubert, Chopin and modern composers. Songs by Mozart, Schubert, Bizet, Strauss and Scott.

Pupils of Euphemia Giannini Gregory Fulfill Important Engagements

PHILADELPHIA, Dec. 20.—Pupils of Euphemia Giannini Gregory, teacher of singing at the Curtis School of Music, and who also maintains a private studio here, have been booked for important engagements. Betty Underwood, coloratura soprano, sang with the Freehold Cecilian Club of Freehold, N. J. Agata Borzi, also a coloratura soprano, will appear on a radio program with Léon Rothier early in January.

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IDEALS IN TRAINING ORGANISTS AND CHOIRMASTERS

Church Musicians Should Maintain High Standards And Combat Ignorance

By PIETRO A. YON

THERE is no better satisfaction for a man than to work and fight for an ideal and to see it grow. And every teacher and leader in the arts in America who has contributed something of importance to the life of our country has had such an ideal. We must continue to take up the battle against ignorance, the bitterest and most deadly foe to civilization in the world. This battle is not confined to the political arena, or any one sphere; we musicians experience it, and have to face its challenge in our work continually. In my case, the ideal has been to raise the standards of church music. When I came to America over thirty years ago, it was difficult for me to understand the spirit and methods of work of this country. But I found that there was important work for me to do in helping to enforce the rules and regulations of the church as to music in accordance with the Motu Proprio of Pius X. In the churches of all denominations there was a similar effort to establish standards. The co-operation of organists and choirmasters throughout the land slowly but steadily forced up the level of church music. As a concert organist, also, I found a similar struggle in progress.

About twenty-five years ago, I made my first concert tour in the West. I heard many unspeakable choirs with the most absurd programs and atrocious performances. There was certainly much spade-work to be done! But I also heard a few splendidly trained choirs which made the church service ideal and in accordance with religious traditions. These outposts of musical progress had a very hard time in fighting the good cause against the popular desire for cheap and jazzy music in the churches. In many parts of the country music was in its infancy. We can be proud, as we survey the last quarter of a century, at the advance which has been made in showing people what is good and making it possible for them to learn to prefer it.

Intelligent Minority Becoming a Majority

The intelligent minority of musicians is fast becoming a majority, though we still have our problems. As a teacher of organ and church music I have found that my artist pupils run against a very serious obstacle which illustrates one of these problems very well. There are still church authorities who overlook not only the rules and regulations of the church itself but also the canons of art in general; who advocate and sometimes even force the organist and choirmaster to perform so-called popular music. The man has the choice of submitting to this pressure or of losing his livelihood. These authorities think only of entertaining the crowds and of giving them what they desire to hear, rather than trying to cultivate their taste and co-operate for artistic progress. Fortunately they are a minority, and their ignorance will make them increasingly ridiculous.

Let me emphasize again that the organist and choirmaster in dealing with church music as well as with art in general will find that the most diffi-



Pietro A. Yon

Adrien Boutelle

cult thing to fight is ignorance. Of course, cheap things can be understood without effort by everyone, and they offer very often an easy road to success or popularity. But it is a part of the education which we give to young musicians to teach them how to deal with this insidious menace and to overcome it. It will not do to ignore the facts, for if we do, the cheap and unworthy influences will win over us. What we must have is a clear-headed acceptance of conditions and the faith and knowledge to control them.

In my work as a concert organist I have found a parallel to the church music question. Thirty years ago organ recitals were often on a music-hall level. They included dance music and other popular music of the day. In many communities, had an organist dared to include the name of Bach on his programs he would have been regarded as a crank. But what a difference to-day! The

Knowledge of Composition, Grasp of Entire Field, Needed for Effectiveness

number of organ recitals in the United States is growing every year, and where there used to be a handful there are now hundreds of fine organists.

Technical Demands Greater To-day

Another change which has come about is in the demands upon the organist as a composer and general musician. Technique has developed to a high degree, so that what seemed unusual yesterday is expected as a matter of course to-day. I have found myself working in a three-fold capacity, as an organist, teacher of church music, and of composition. With the vast increase of repertoire and the scope of church music, and the improvement of popular intelligence and taste, the church musician's task has grown commensurately. But experience has shown that the greater the demands the more encouraging the response, and if I have been the cause of furthering this progress, that is my greatest reward.

To sum up, the organist and choirmaster to-day must set out with a sound preparation in the whole field of music. He must not only master the technique of his instrument, but he must be familiar with the repertoire, and zealous in making his listeners acquainted with the best in music. He must be prepared to face ignorance and opposition where they occur and to insist upon the standards in which he believes. The traditions of religious music and the regulations of the church must mean something to him, so that he can explain and defend them against harmful influences.

There are many forces in the world to-day which are working against intelligence, taste and sound growth not only in music but in all phases of activity. I do not wish to go into the question of commercialism here, but I have made it clear, I hope, that the musical profession covers a great deal of life. As a teacher it has been one of my greatest rewards to guide those young musicians who want to be not only a credit to their art but to the good name of their country. Music is a militant profession, and its battles are never over.

Our Silent Municipal Organs

One of the saddest chapters in the history of the organ in the last twenty years could be written with the municipal organ as the subject. Public-spirited men and women have spent many thousands of dollars to provide a number of cities with large and excellent instruments, and many of these instruments are silent the year round or are heard only at great intervals, and then sometimes only to enliven a flower show or an exhibition of domestic pets. Two decades ago we had a long list of distinguished municipal organists who gave regular recitals. We still have these recitals in Pittsburgh and in a limited way in Portland, Maine, and at a number of the large universities there are excellent organs and noted players. But what use is being made of the great organs in Minneapolis, St. Paul, Cleveland, Chattanooga, Atlanta, Denver, Memphis, Portland, Ore., and other places that do not immediately come to mind?

The foregoing lament is induced and provoked by a pathetic story from Dallas, Tex., where the *Herald*

heads an article of more than two newspaper columns with the words "City's \$50,000 Pipe Organ, Once Pride of Music World, Is Reduced to Pile of Junk." The writer of the story starts out by recalling Oct. 10, 1925, which, he says, was a red-letter day in the history of Dallas, for visitors came from all parts of Texas for the dedication of the half-million-dollar Fair Park Auditorium and its organ. More than 3,000 people on that occasion heard the new instrument as played by Clarence Eddy. By way of contrast the writer in the *Herald* asks what has happened to the instrument and gives his own answer: "In plain words, Dallas' \$50,000 cultural investment is worth no more than a pile of junk." The console has been moved backstage and is gathering dust. The instrument is silent. And in this it has joined too many other fine instruments the country over. Our city governments throughout the land seem not to have found an answer to the question what to do to break this silence. Perhaps some of our organists can devise a solution that will make these costly instruments resound once more.

(Editorial in *The Diapason*)

Heard and Told . . .

By EULALIA S. BUTTELMAN

ACCORDING to reliable and discriminating report from Rochester friends, Helen Hosmer, head of the Crane Department of Music, Potsdam (N. Y.) Normal School, "added



Eulalia S. Buttelman

new glory to her galaxy of fine successes by her remarkable work with the all-state chorus" in the course of a recent state conference and clinic held in the former city. Further comment was that "never before" had they "heard more lovely and inspiring singing by a similar assembled group of children". The choir, conducted with such distinction by Miss Hosmer, numbered about four hundred singers.

That Helen Hosmer has again acquitted herself of a difficult musical task is not surprising, for, to speak slangily, she "knows her stuff". She loses few opportunities to establish contact with the best ideas in her chosen line of effort, and sees to it that her students are likewise kept *au courant* with what's afoot in their profession. Miss Hosmer customarily takes a company of students to the conferences, and a year or so ago piloted some two dozen school music teacher training students over Europe for several months.

* * *

Laura Bryant, who has done distinguished work as head of music in the public schools of Ithaca, New York, over a considerable period of years, conducts an unusual bit of music at Christmas time each season, when her graduate students return to perform with the others under her baton.

Miss Bryant enjoys the respect and admiration of her colleagues, being particularly well-known in the East Music Educators Conference, where she has served as president and in various other capacities since its inception. Combined with her musical and pedagogical gifts, Miss Bryant possesses the grace of being a hostess *par excellence*, as all who have tasted her hospitality will gladly attest.

* * *

The "Music and American Youth" radio programs sponsored each season by the MENC in cooperation with NBC have seemed especially noteworthy this

winter. Credit for the improvement in these broadcasts must go in part to Judith Waller of the NBC staff, in whose immediate charge they are.

These programs, which will be resumed following the holiday vacation period, afford the radio public vivid glimpses of the achievements of high school music students from all sections of the country, under the leadership of their music mentors. With few exceptions the presentations are made with style and finish betokening meticulous preparation by all concerned, not forgetting the technical staff of NBC and the local stations.

Many excellent examples of this activity could be cited, but one which comes to mind at the moment is the recent broadcast by music pupils of Evanston Township High School in which Director of Music Sadie Rafferty not only conducted several choral numbers but also took turns with the studio announcer, commenting on composers, compositions, etc., and incidentally revealing a very pleasing, effective radio voice and personality. Miss Rafferty came to Evanston, Illinois, from Texas, "down by the Rio Grande", where the girls have that certain something.

* * *

One of the leading spirits in music education in the state of Iowa is Charles B. Righter, of the faculty of the University of Iowa. In spite of a heavy schedule at the University, he manages to be available for duty in any worthy movement, even to the chore of shepherding the North Central MENC through a highly successful biennium ending last spring.

Professor Righter is ably assisted by his charming wife. Mrs. Righter is a pianist of parts, and has also contributed to certain journals connected with the field of music education.

During the past year (just by way of recreation, one supposes, but anyway to the delight of students and friends) Professor Righter has conducted the Iowa University Band, demonstrating that he has lost none of the verve and skill of his former high school band and orchestra championship days.

* * *

The Youth Concerts, which have come to have such importance in the musical life of many of the large centers through the past several seasons, are doing a valuable work and are meeting with extreme success, one is happy to note. In Boston this winter the Youth Concerts have boasted a truly phenomenal success; so great, in fact, that upon one occasion their conductor, Wheeler Beckett, was refused admittance to his own Symphony Hall on the grounds of "No seats" and having no youthful sponsor with him!

* * *

Instead of the world tour which he had planned for his Sabbatical leave, and which was perforce abandoned owing to hostilities abroad, Richard W. Grant, professor of music at Pennsylvania State College, will explore the Hawaiian Islands this season. Professor Grant has long been actively identified with affairs of the MENC, and now serves upon the executive commit-

tee of that body. He was one of the organizers of the National School Vocal Association, and is in demand as an adjudicator in national school vocal music competitions.

Among other things for which Professor Grant finds time is collecting. Perhaps his most impressive collection to date consists of choice and delectable stories, his skill as a collector being only exceeded by his talent as *raconteur*—a talent conceded by his friends to be unsurpassed in this or any other sphere. For "Dick" Grant, as he is known to his familiars, is that rare creature, a prince of story-tellers who could give even a Scheherazade a pointer or two in the delightful art.

* * *

If the photoplay 'They Shall Have Music', in which Jascha Heifetz starred, did nothing else worth while (and it did much), it gave a definite lift to music education by stressing what has long been an open secret to many—namely, that "the absorbing power of beautiful music is one of the greatest disciplinary forces in life", to borrow the words of the editor of *The Etude*, who further says:

"We heartily wish that every legislator of city, state or nation could see 'They Shall Have Music', so that they might, once and for all, realize that the purchase of music lessons, or the purchase of musical instruments, is not a process of pouring money down an artistic rat hole, but rather of making future citizens through a training not possible by any other means".

DR. EINSTEIN HONORED AT SETTLEMENT SCHOOL

Tendered Reception at Philadelphia Music School of Which He Is Advisory Member

PHILADELPHIA, Dec. 20.—A reception in honor of Dr. Albert Einstein was given by the Settlement Music School, Johan Grolle, director, on the evening of Dec. 7.

Dr. Einstein is a member of the advisory council of the Settlement Music School. The event was preceded by an informal musical program in which many talented pupils of the school participated in vocal, piano, violin and ensemble groups. They were presented before the large audience which filled the auditorium of the school.

The reception to Dr. Einstein followed. In his address he said "I was never in my life an orator even in my native language; still less am I an orator in the English language."

"I have been occupied with music for forty or fifty years, and I can say to you that art is the best and most reliable friend you can acquire. You are never alone as long as you have art. Furthermore, I believe that art is highly important, for it is much easier to achieve a harmonious personality through art. The man who has not the experience of any kind of outlet in art is much more affected by pressure and suffering."

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Alice Kodak, pupil of Florence Turner Maley, sang for The Young Peoples Group of Yonkers, N. Y., on Nov. 18. Kathryn McGovern, soprano, presented a program of songs for the Parent Teachers Association Nov. 21, at Harrison, N. J. Mildred Hieber, soprano, was the soloist for the Men's Glee Club at the Sloane House, New York, Ralph McKee, conductor, on Nov. 22. Irma Hamilton, soprano, was presented by the Etude Club of Schenectady, N. Y., at their annual concert for the Home for the Aged. On Dec. 6 Miss Hamilton gave a song program for the Alliance Française of Schenectady. Helen Schrieffer, soprano, appeared in the leading feminine role in 'College Capers' on Dec. 1 in Masonic Auditorium, Brooklyn, under the auspices of the Men's Club and Choir of Emmanuel Evangelical Lutheran Church.

The Platt School of Music presented Mary Jerecki, eight-year-old violinist in a studio recital on the evening of Dec. 14, and the afternoon of Dec. 16. Assisting artists were Murray Freleng, tenor, and Gladys Shailer, pianist. The young Violinist offered Haydn's G Major Sonata, No. 5, and the Wieniawski D Minor Concerto, besides shorter works. Mr. Freleng sang arias from 'Faust' and 'Die Walküre', and a song by 'Claribel'.

Aurora Mauro-Cottone and Ozanne Marsh, pianists, who made their New York debuts in the Town Hall within two weeks of each other, are both artist-pupils of Maria Carreras. Miss Mauro-Cottone played on Nov. 21 and Mr. Marsh on Dec. 5.

Michael Fiveisky presented two of his pupils, Helen and Mary Nepp, in an all-Russian program of songs at the Academy of Allied Arts, on the evening of Dec. 16. The program included works by Tchaikovsky, Rachmaninoff, Rubinstein and Mr. Fiveisky. Mr. Fiveisky was the accompanist.

Malone Monthly Musicales Offer Opportunity to New American Singers

Robert Malone, vocal coach and conductor of the choral society which bears his name, announces a newly inaugurated series of Malone Monthly Musicales as a means for new American artists to obtain professional metropolitan concert presentation. The musicales are held at prominent hotels in Manhattan and Brooklyn. Mr. Malone personally rehearses the singers and accompanies them at the concerts. The first musicale was given Nov. 30 at the Midston House by Olive De Coveny, soprano, and Charles Francis, bass.

New York Singing Teachers Give Second Concert

The second in a series of Young Artists Concerts, sponsored by the New York Singing Teachers Association, was given at the Hotel des Artistes, on the evening of Dec. 12. The program was offered by Marian Edwards, soprano; Isabel Mary Westcott, contralto; Dorothy Potter, soprano, and Boris Voronovsky, baritone. Arthur Kaplan was the accompanist.

Leonard School for Girls Presents Musical Work

The Leonard School for Girls presented 'The Milestones of Modes and Melodies' in their auditorium in New York on the evening of Dec. 9. The music and the play was directed by Cecil Carol Malkin. There was a large audience in attendance.

New Music Courses Offered at New School

There will be added new courses in Improvisation and Keyboard Harmony, given by Dr. Ferand at the New School for Social Research. New groups of beginners and advanced pupils will be formed in the

second semester. Dr. Ferand, who had a large experience as stage-director and conductor in Europe, has been appointed a member of the faculty of the new Dramatic Workshop at the New School, headed by Erwin Piscator. He will lecture and teach Rhythmic Movement and Music Appreciation for dramatic and operatic students.

Edith de Lys Named Head of Opera Department at Master Institute

Edith de Lys has been appointed head of the new opera department at the Master Institute of United Arts. A series of scenes from French and Italian operas are planned for presentation during the current winter. They will be given in the Master Building Auditorium.

High School of Music and Art Students Offer Bach Program

The students of the High School of Music and Art gave an all-Bach program at the winter concerts in the school auditorium on Dec. 15 and 16, under Helen Clarke Moore and Alexander Richter. A feature was the first appearance of the newly-organized Parents Chorus, under Mr. Richter, head of the music department.

Artist Pupils of Werrenrath Sing at Studio Tea

Artist pupils of Reinald Werrenrath, who sang at a studio tea on Dec. 10, included Annette Hastings, soprano; Blanche Garcia, thirteen-year-old soprano; George Andrews, baritone; Zaven Melik, bass-baritone, and Carlyle Bennett, tenor. The accompanists were Carolyn Gray, Ruth Coe and Mrs. George Andrews. Many music notables were present.

December Organ Recitals Scheduled at Hammond Studios

A series of informal twilight organ recitals is being offered free to the public daily except Wednesdays at the Hammond Organ Studios during December. On Wednesdays, the Studios will offer novachord recitals. The first concert was given on Dec. 4. The programs consist of popular classics for the organ and novachord, performed by Virginia Carrington Thomas, organist and director of the Hammond Organ School, and by Harry Campbell, official organist of the Philadelphia Orchestra, who will play the novachord as well. Guest artists will be announced each week.

Hamilton College to Effect Change in Teaching Method

CLINTON, N. Y., Dec. 20.—Abandonment of the lecture method in musical appreciation courses in favor of the use of actual orchestral scores as texts will be effected next year at Hamilton College, with adoption of a program set forth by Berrian R. Shute, professor of music, and embodying a complete reorganization of the College's music curriculum along radically new lines. Students will be asked to purchase orchestral scores of symphonies by Beethoven, Mozart, Haydn and Schubert from which they will study notation, instrumentation, elementary harmony, and musical form. They will also be required to do written exercises in rhythmic patterns and in simple harmony and will be given a certain amount of ear training.

Harriet Ayer Seymour Lectures on Musical Health

Harriet Ayer Seymour, author, lecturer and radio commentator on the therapeutic value of music, gave a program devoted to Musical Therapy in America at the Hotel Barbizon on the afternoon of Dec. 5, the entire proceeds of which will be devoted to the Hospital Music Committee of the New York City Visiting Committee.

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WESTERN RESERVE STAGES EIGHTEENTH CENTURY OPERA

Three of the Students in the University's Drama and Music Department Production of Gay's 'The Beggar's Opera' Are (Left to Right), William Boehm, Halene McGugin and Ilona Herman

CLEVELAND, O., Dec. 20.—During the week of Dec. 10, students of the drama and music departments of Western Reserve University collaborated in seven performances of Gay's 'The Beggar's Opera'. F. Karl Grossman conducted the orchestra of flute, oboe and strings from the harpsichord. Miriam Cramer

directed the dances and Barclay S. Leatham supervised the theatrical direction by Nadine Miles. In the cast were Howard Feiten, Halene McGugin, William Boehm, Ilona Herman, Alvin Beck, Elizabeth Wilson, William Rosenfield, Harvey Rowe, Yvonne Danielson, Carol Garden and Anne Jones. W. H.

DEAN D. S. SMITH PAYS TRIBUTE TO A PIONEER

Writes Account of Life and Work of
Gustave Stoeckel, Yale's First
Professor of Music

NEW HAVEN, Dec. 20.—In tribute to a 'Pioneer in Music' (New Haven: Yale University Press), Gustave J. Stoeckel, an account of his life and work has been written by David Stanley Smith, successor, once removed, to the first professor of music in Yale University. Professor Stoeckel fled from Germany in 1848, in the same year and for the same general cause as Richard Wagner. His immediate success in New Haven as teacher and director of the Musical Association led to an appointment as Instructor of Vocal Art, Organist, and Chapelmaster at Yale in 1855, during the regime of President Dwight.

This appointment precedes that of John Knowles Paine at Harvard by seven years and probably marks the earliest recognition of music as a curricular subject in any American university—statements in all existing musical dictionaries to the contrary. Paine, however, received professorial rank earlier than Stoeckel, but the latter was given the first honorary Doctorate of Music in Yale's history in 1864.

Mr. Stoeckel labored zealously in the several branches of college music, cultivating the glee club, functioning as organist, teacher of academic subjects, and conductor of orchestras and choruses. Under his leadership, New Haven had a Beethoven Festival in 1870 with the Ninth Symphony (among others), 'Fidelio', and several overtures constituting a three-day program. Tributes from music-lovers far and near eventually aided in establishing music as a respected field of study at Yale and the Battell Professorship was founded and bestowed upon him in 1890, a post thereafter held by Horatio Parker, and now by Dean Smith.

Dean Smith has examined the many compositions by Professor Stoeckel, particularly the operas, of which only one, 'Miles Standish', was provided with an English text. The remaining six are in German. The music is in a recognizable classical idiom, for Stoeckel's musical thought was firmly established before the Wagnerian conceptions of music drama burst upon the world. Relatives and friends, and in particular the Music Library of Yale, have provided Dean Smith with considerable information for a pleasant and worth-while brochure, and the Yale University Press has printed the whole attractively.

H. EARLE JOHNSON

JUILLIARD STUDENTS APPEAR IN CONCERTS

Institute of Musical Art Presents Orchestra, Harp Ensemble and Children's Groups

Three concerts were given at the Institute of Musical Art of the Juilliard School of Music recently. On Dec. 15 Willem Willeke conducted the orchestra of the institute in a concert which included Schubert's 'Unfinished' Symphony, Boellmann's Variations Symphoniques for cello and orchestra with Ruth Kreiger as soloist, a movement of Beethoven's C Minor Piano Concerto, with Marjorie Mitchell as soloist, and Dvorak's Symphony No. 5 in E Minor ('From the New World').

On Dec. 13 members of the ensemble class of Marcel Grandjany gave a harp recital, assisted by a chamber orchestra. The program included works by Mr. Grandjany, Handel, Debussy, Galilei-Respighi and Ravel. Children from the preparatory department gave a Christmas concert on Dec. 16. A choral group, with organ, piano and string accompaniment, conducted by Belle Julie Soudant, opened the recital. Louis Bostelmann conducted the orchestra of the preparatory department, pupils of Mary Louise Sims and Emilie Hahn demonstrated the children's creative work, and pupils in violin and piano were heard.

COLLEGE AT MARIETTA PRESENTS 'THE MESSIAH'

Hamilton Conducts Fourteenth Annual Performance of Handel Oratorio—Season Outlined

MARIETTA, O., Dec. 20.—Under the auspices of Marietta College, Handel's 'The Messiah' had its fourteenth annual presentation in Marietta on Dec. 17 with Gerald Lee Hamilton conducting a chorus of 125, an orchestra, and soloists.

The college sponsored a recital of piano music by Brahms on Nov. 29, and a performance of Brahms's 'German Requiem' was given on Nov. 21 by the augmented Glee Club of Marietta College, the Allegro Club of Parkersburg, W. Va., and the Marietta Orchestra, with soloists, conducted by Mr. Hamilton.

A Bach program was offered on Nov.

8 which included instrumental movements from the cantatas, chorales sung by the Bach Chorus, an excerpt from an orchestral suite, several organ chorale-preludes played by Theodore Bennett; and a chorus from the 'St. Matthew Passion'. Other events have been a lecture recital on Nov. 3, and another Bach concert on Oct. 29. The Community Concert Association presented Hilda Burke in recital on Nov. 1.

Diller-Quaile School Holds Annual Christmas Pageant

The Diller-Quaile School of Music held its annual Christmas pageant at the school on the afternoon of Dec. 16. Sixty-seven of the pupils of the Junior Department participated. Nina Pantaleoni read the incidental text, and principal parts were taken by Averill and Schuyler Brown, Nancy Pike, Joan Riley, Betsy Parrish, Charles Burlingham, Edward Bakwin, Juan de Onis, Carl Austrian, Hewit Pantaleoni, and Dick Lamb. Open School Week will be held at the school during the week of Jan. 22. The class work of the entire school will be thrown open to visitors.

Renée Treer, Protégé of Leon Rothier, Makes Debut with Chicago Opera

Renée Treer, Polish soprano and protégé of Leon Rothier of the Metropolitan Opera, made her American debut with the Chicago City Opera Company on Dec. 10 in the title role of Moniuszko's opera 'Halka', opposite Jan Kiepura.

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MUSIC: Song and Piano Novelties, Educational Material Issued

FOUR CHARMING OLD MELODIES ARRANGED BY ESTELLE LIEBLING

ENTERING a new field, Estelle Liebling, who hitherto has confined her efforts as an arranger to making special editions of standard operatic arias, waltz songs with special cadenzas and other vocal compositions of a similar nature, has now taken in hand four veritable little gems from folk material and the early English treasury of song and made admirable arrangements of them for singers who can project their delicate and insinuating flavor. They are published as *Four Old Melodies* by the Galaxy Music Corporation.



Estelle Liebling

Three of these charming old songs are from as many different parts of Switzerland: 'La petite Jeanneton' ('Sweet and Pretty Jeanneton'), an old French-Swiss "ronde" dating from about 1703, 'O, du liebe Angeli' ('O, Little Angeli'), a German-Swiss folksong, and 'Dormi, dormi, bel bambin', an Italian-Swiss lullaby of folksong origin. The fourth of the group is the lovely Elizabethan love-song, 'Whither runneth my sweetheart?', by John Bartlet, taken from the composer's 'Booke of Ayres' (1606).

In editing and arranging these songs for practical concert use Miss Liebling has shown both the technical understanding of the singer and the artistic understanding of the sensitive musician and has been governed by fine discretion and taste. In each case she has identified herself completely with the nature of the song and, consequently, has preserved its essential quality with signal success. The set is a contribution of distinctive value to the repertoire of discriminating singers. Good English texts for the three Swiss folksongs have been provided by Yvonne Ravell.

A FIVE-YEAR PLAN FOR PIANO TEACHING

THE "five-year plan" idea has now been adopted for the piano pedagogical world by William O'Toole, whose 'A Five Year Guide to Piano Teaching', published by the Creative Music Publishers and distributed by Sprague-Coleman, lists carefully graded material for a five years' course of study "for an intelligent, musical pupil who wants to learn and is willing to practice; a less intelligent, less talented or less ambitious pupil will require seven or more years to cover the same ground."

In his foreword the author insists that modern piano teaching material should be so designed that it will make large use of freely moving arm-weight as a factor in tone production, and that it will make a freer use of chromaticism and dissonance, recognizing that the modern or even the romantic composer makes a greater demand upon the harmonic consciousness. Hence, studies that lack this modern viewpoint have been omitted. Moreover, "methods musically diluted and over-simplified" are not recommended in this Guide for two reasons: "because they hover too long

around the tonic, and because they center the attention upon the reading process instead of the musical meaning and musical progression."

This is an excellently devised compilation that cannot fail to be of great value to teachers, whatever their angle of approach. The material is listed according to grades, 1-A, 1-B, 2-A, 2-B, and so on, through 5-B, and to the solo pieces in each grade is added a useful list of ensemble compositions for four, six or eight hands at one or two pianos.

The concise designations of the special character and problems of each piece make the lists given peculiarly convenient for teachers. In one line the title is given followed by the name of the composer, the specific classification and the publisher's name. For instance, in the 2-B group: 'Elves at Play'—O'Toole—mdn (modern), rhm (rhythm), fng (finger work)—Creative (publishers).

The complete list is an essentially up-to-date one, embracing, as it does, many pieces and collections that have been published only within the past year, and the broadly ranging list of composers represented includes many names not frequently found hitherto in teaching curricula.

Supplementary pieces of vital quality issued by the same publishers make a special point of stimulating the student to improvise along similar lines by calling his attention to certain structural devices used. Such are 'Spring Breezes' and a 'Romance' by Mr. O'Toole; 'Music Box' and 'Drums' by Ellen O'Toole; 'Following the Piper', 'Peter's Pumpkin Shell' and 'Sailor's Dance' by Edith Haines Kuester; 'The Piper' and 'Blues' by Norman Lloyd, and a Lullaby and a March by Mary Shambaugh.

GREAT MELODIES SIMPLIFIED BACH BOURREE MADE VOCAL

IN 'Ten Immortal Melodies' Louise Snodgrass has made very simple arrangements for piano, in the easiest keys, of classical tunes that every music pupil should be familiar with, and prefaced each one with a brief biographical sketch of the composer, a list of a few of the most frequently heard of his works and a paragraph of comment on the melody chosen. The arrangements are well made for the purpose in mind and the selection made is in the main a good one, albeit the use of 'Drink to me only with thine eyes' to represent Mozart, even if it were generally accepted as an adaptation of a Mozart air, is a questionable choice in view of the many immortal Mozart melodies of indisputable authenticity available. Such other titles as Bach's Air for the G String, the Andante from Beethoven's Fifth Symphony and Tchaikovsky's Andante Cantabile indicate the quality of the collection.

The book is published by the Boston Music Co., which has also brought out a chorus for women's voices by Miss Snodgrass, 'In Realm of Song', an effective setting of a quatrain by Vera King Clark. The music, dedicated to the Mothersingers, of which Mrs. Clark was the founder, aptly reflects the spirit of the text.

Miss Snodgrass has also made an interesting arrangement and adaptation of the Bourrée from Bach's Second Violin Sonata for three-part treble chorus, using for a text Sir Walter Raleigh's poem, 'Her

Reply'. The Bourrée, placed in F Minor, lends itself with remarkably good effect to choral purposes, while the wedding of the Raleigh words to it was a notably felicitous inspiration. It is published in the Harold Flammer Choral Series.

A DISTINCTIVE NOVELTY FOR PIANO AND STRINGS

WITH her 'Divertimento' for string orchestra and piano Ulric Cole has produced a work of strongly pronounced individuality and substantial musical worth, a work of fresh and vital ideas handled with expert craftsmanship. It is planned in three movements, a Toccata, an Intermezzo and a final Fantasia, which requires sixteen minutes, in all, for performance, and it is published by J. Fischer & Bro.



Ulric Cole

The writing throughout is fluid and facile but based on a solid foundation of structural compactness. The Toccata starts out with an arrestingly distinctive theme that changes from five-four to three-four and then to six-four without the restlessness of effect usually involved in such rhythmic fluctuations, and close upon its heels follows a broadly flowing secondary theme. Later is heard a partial inversion of the first theme, with which this inversion is eventually effectively combined. The highly imaginative Intermezzo, which opens with a phrase nostalgically reminiscent of the first theme of the Toccata, is also an intriguing movement. Its mood suggests a faraway time and world, apart from the peak of brilliant development reached in the middle section, which suddenly gives way to a return of the opening Adagio pages.

The more extended Fantasia, after a broadly chordal introduction, is concerned mainly with a bright, vivacious, jig-like theme, which dances gaily and sparklingly along, sometimes against an expansion of the introductory chordal idea, to a brilliantly effective final climax. In the last analysis it is the piano that bears the principal burden of this last movement, but then the treatment of the piano part throughout the work is notable for the understanding shown of pianistic sonorities and the manner in which to utilize their potentialities to the best advantage in concerted music. Against the opulent piano part the writing for strings is admirably balanced, and altogether this Divertimento is an exceptionally grateful novelty.

MATERIAL OF HIGH STANDARD IN TRAINING BOOK FOR BANDS

PART 1 of Book 1 of the Church and Dykema Modern Band Training Series, published by C. C. Birchard and Company, is devoted to the B-flat cornets or trumpets and is issued in two parallel editions with the same musical material, the one for beginners, the other for more advanced students. Over fifty tunes or fragments of tunes are included, and a high standard has been followed in choosing the material. The 'Ode to Joy' (not 'Hymn of Praise', as here titled) from Beethoven's Ninth Symphony is given in two keys, and Bach chorales, folksongs, national hymns, spirituals, and so on, complete the contents. A useful page of fingering charts and rhythmic studies is appended.

VISUAL APPROACH STRESSED IN THE TEACHING OF SCALES

IN 'The Visual Approach to Scales, Supplemented with First Steps in Transposition and Keyboard Harmony' Chester Barris offers a system of teaching scales based on initial recognition of the tetrachords from every white and black key, a system that makes the scales visually logical on the keyboard. It is his premise that

it is of little use to the student to "know" the notes of a scale if he cannot see them as a group when looking at the keyboard. On the same basic principle he develops a logical system of training the student to transpose. The book is published by Schroeder & Gunther, Inc.

THE LAGGARD LEFT RECEIVES ITS DUE

UNDER the title 'The Laggard Left' J. Michael Diack has grouped ten exceedingly useful and practical piano studies for the left hand. They begin with simple scale passages and gradually involve more complicated figurations, one offering excellent octave practice. Unobtrusive right hand parts are provided for all but three. But most valuable of all is the set of 'Some Quotations Worth Memorizing', from the classics, with which Mr. Diack prefaces his own studies. These are arranged excerpts from Bach's piano concerto in D Minor, a Bach chorale arrangement, Corelli and Paradisi pieces, Mozart and Beethoven symphonies and Beethoven piano works (London: Paterson's Publications, New York: Carl Fischer, Inc.). L.

BRIEFER MENTION

For Piano, Teaching Material:

'In an English Tea Garden', by Benjamin Frederick Rungee. A charming little piece, uncommonly musical both melodically and harmonically, and well written, excellent for teaching purposes. Two pages, about third grade (Ditson. Distributors: Presser).

'Three Sad Mice', by Frank J. Potamkin. An amusing and ingeniously conceived modern variant of the opening phrase of 'Three Blind Mice', spicy enough harmonically to create a descriptively dolorous effect and to whet a pupil's appetite for wider harmonic adventures (Elkan-Vogel).

Animated Tunes, music by Dorothy Miller Dunlap, with "animation" by Alice Pratt. Two originally conceived little pieces with every measure illustrated with a cleverly drawn little picture suggesting the appropriate posture of a dancer for the immediate music, by way of stimulating the imagination of the pupil playing the piece. The titles are 'Lucita', a Spanish doll dance, and 'Ragged Rachel', a pickaninny dance. Published separately (Presser).

'When We Go to Church', compiled and arranged by Evelyn Townsend Ellison, an admirably planned collection of fifteen of the best-known hymns arranged very simply, with the accustomed harmony retained but reduced to three parts and even, frequently, two. The original keys have been kept so that these arrangements may be used to accompany singing. Designed to enable children to play them readily. Included are: 'Come, Thou Almighty King', 'Abide with Me', 'O come, all ye faithful', and so on (Ditson, Distributors: Presser).

Educational:

A Collection of Seventy Tunes, chosen from the Music Syllabus of the Oxford and Cambridge Schools Examination Board, by H. C. Stewart. The list prescribed to be learned by heart and containing, besides the traditional tunes, a sprinkling of famous melodies from symphonic and other major works, as "every young musician should be encouraged to store his mind with the great tunes of the world, and to start the habit early in life". A singularly useful collection for the specific purpose in view, with unharmonized themes from many symphonies and operas mixed with chorales, carols, folksongs, and so on. America being represented by 'John Brown's Body' and 'Marching through Georgia' (London: Oxford: New York: C. Fischer).

For Piano, Six Hands:

'Hungarian Dances', No. 4, in F, and No. 5, in G Minor, by Johannes Brahms, arranged by Paul Zilcher for three players at one piano, the three parts being of practically equal difficulty, or lack of it, in No. 4, while in No. 5 the prima part is the most elaborate. (Schmidt).

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M.T.N.A. Lists Program for Kansas City Meeting

AFTER a preliminary series of executive meetings, the general session of the 1939 convention of the Music Teachers National Association will open on Dec. 28 in the Music Hall of the Auditorium of Kansas City, Mo., with Edwin Hughes, president of the association, calling the assembly to order. The complete program of the convention, which will be held from Dec. 28 to 30 inclusive, follows:

Wednesday Evening, Dec. 27

8:00—Pre-Convention Meeting, Executive Committee at the Hotel Muehlebach.

Thursday Morning, Dec. 28

8:00—Breakfast, Phi Mu Gamma Allied Arts Fraternity, Dining Room No. 1.

9:00—Registration.

10:00-12:00—Preliminary Meeting of the Council of State and Local Presidents, Music Room. Chairmen: Edith Lucille Robbins, Rogers Whitmore.

1. The Status and Method of Certification of the Private Music Teacher in Texas. Carl Wiesemann, President, Texas MTA, Texas State College for Women, Denton, Texas.
2. The Self-Certification Plan Sponsored by the Ohio Music Teachers Association. Mrs. Margaret E. McNeill, President, Ohio MTA, Dayton, Ohio.

3. The Proposed New Plan for Granting Permits to Music Teachers in Kansas. Luther O. Leavengood, Past President, Kansas MTA, Southwestern College, Winfield, Kansas.

4. The Missouri Plan for Certification of Music Teachers and of High School Credit for Applied Music. Rogers Whitmore, President, Missouri MTA, University of Missouri, Columbia, Missouri.

5. Ideals of Organization in the Music Teachers Association of California. Rowena Bishop, President, MTA of California, San Bernardino, California.

6. Discussion of Individual Joint Membership in National and State Associations and of Other Subjects Relating to the Growth and Welfare of the State, Local and National Associations.

12:00—Luncheon Meeting of the Executive Committee, MTNA, Parlor A.

12:00—Luncheon. Oxford Guild of Piano Teachers.

12:00—Luncheon and Business Session—Council of State and Local Presidents, Dining Room No. 1.

Thursday Afternoon, Dec. 28

General Session, Music Hall, Kansas City Auditorium. President Edwin Hughes, Presiding.

1:30—Call to Order, President Edwin Hughes. Address of Welcome, Hon. Bryce B. Smith, Mayor of Kansas City.

Response for the Association, Warren D. Allen, Vice President MTNA.

1:45—President's Address.

2:00—Memorials to Waldo S. Pratt, Past President, First Editor, and for many years Treasurer of the MTNA. Karl Gehrken, Oberlin College; J. Lawrence Erb, Connecticut College; Canon C. Winfred Douglas, Denver, Colorado.

2:20—WPA Music Program Plans and Projects. Earl V. Moore, Director, WPA Music Program, Washington, D. C.

2:40—How Can a Music Student Earn a Living? Arnold Schoenberg, world-famous composer and member of the Music Faculty of the University of California, Los Angeles, California.

3:00—Some English Musical Activities. Sir Robert Mayer, Fellow Royal College of Musicians, London, England.

3:20—Nation-wide Services of the Music Division of the Library of Congress. Harold Spivacke, Chief, Division of Music, Library of Congress, Washington, D. C.

3:40—Can Music Teachers Be Artists and Educators? Eric Clarke, Director, Concert Project Association of American Colleges, New York.

4:30—Nelson Gallery of Art—Reception to the Members of the MTNA by the Kansas City Local Committee and Societies.

University of Nebraska Faculty Trio—Emanuel Wisniewski, violin; Don Lentz, flute; Herbert Schmidt, piano.

6:00—Dinner and Annual Business Meeting—Missouri Music Teachers Association. Rogers Whitmore, University of Missouri, President.

Thursday Evening, December 28th

8:30—Concert, Kansas City Philharmonic, Concert Hall, Kansas City Auditorium. Karl Krueger, Conductor.

Overture, 'Oberon' Weber
Symphony No. 1 in C minor Brahms
Concerto in D minor for Two Pianos and Orchestra Poulenc
Edwin and Jewel Bethany Hughes
'The White Peacock' Griffes
Suite from 'The Firebird' Stravinsky

Friday Morning, Dec. 29

7:30—Breakfast, National Committee on Music in Education, Dining Room No. 1.

9:00-11:00—Music in the Public and Parochial Schools. Grand Ball Room. Mabelle Glenn, Director of Music, Kansas City Public Schools, Presiding.

Paseo High School A Cappella Choir. Marguerite Zimmerman, Director.

2. The Old Versus the New in Music Education. Sister M. Antonine, Rosary College, River Forest, Ill.

3. Voice Instruction in Ensemble Groups. George Oscar Bowen, Director of Music, Tulsa.

4. 'The Waits Are Singing in the Lane'. Lutkin Westport High School A Cappella Choir. Harling Spring, Director.

5. Demonstration of Choral Technique with the Westport High School A Cappella Choir. Peter Tkach, Director of Music, West High School, Minneapolis, Minnesota.

9:00-11:00—College Music Session. Warren D. Allen, Stanford University, Presiding.

1. Education and Musicology. Warren D. Allen.

2. The Problem of Standardization. Archie M. Jones, University of Idaho, Moscow, Idaho.

3. The Changing Curriculum. Carlyle Scott, University of Minnesota, Minneapolis.

4. Teaching Loads of College Music Faculties. Benjamin Swalin, University of North Carolina, Chapel Hill, N. C.

5. The American Tradition in Teacher Training. E. J. Gatwood, George Peabody College for Teachers, Nashville, Tennessee.

11:00—General Session, Grand Ball Room.

1. Rational Music Therapy of the Mentally Ill. Ira M. Altschuler, M. D., Detroit, Michigan.

11:15—2. Musical and Architectural Form—A Comparison. Illustrated with lantern slides. Alfred Hopkins, Architect, Princeton.

11:30—3. Music Appreciation—Some Fallacies in Its Teaching. Harold L. Butler, Syracuse University, Syracuse, New York.

11:45—4. What Is the Radio Doing for Serious American Music? James H. Fassett, Assistant Director of Music, Columbia Broadcasting System, New York City.

12:00—Luncheon—Mu Phi Epsilon. Music Room.

12:00—Luncheon—Sigma Alpha Iota. Dining Room No. 1.

12:00—Luncheon—Phi Beta. Dining Room No. 4.

12:00—Luncheon—Phi Mu Alpha (Sinfonia). Junior Trianon Room.

12:00—Luncheon and Annual Meeting of the Kansas State Music Teachers Association. Hotel Ferguson. President, Karl Kursteiner, Presiding. Address by Edwin Hughes, President, MTNA.

Friday Afternoon, Dec. 29

1:00-3:00—Symposium on Pitch. Tea Room. Chairman, Max Schoen, Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

1. The Physical Backgrounds of Pitch. Lloyd Loar, Northwestern University, Evanston, Ill.

2. The Physiological Basis of Pitch. Christian A. Ruckmick, C. H. Stoelting & Company, Pittsburgh, Pennsylvania.

3. The Psychological Pitch Phenomena. Don Lewis, University of Iowa, Iowa City, Iowa.

4. The Nature and Meaning of Absolute Pitch. Laurence A. Petran, Peabody Conservatory.

1:00-3:00—Music Education in the Early Years. Grand Ball Room. John Thompson, Director Emeritus, Conservatory of Kansas City, presiding.

1. Young America at the Piano—A Musical Pilgrimage. John Thompson.

2. Modern Trends in Class Piano Instruction. Mary Elizabeth Dunlap, State College for Teachers, Indiana, Pennsylvania.

3. A New Creative Approach to the Teaching of Music Reading. Edith Lucille Robbins, Robbins Voice-Piano Studies, Lincoln.

4. Resting: The Artist's Secret. Ian Mininberg, Editor of 'Keyboard', New Haven, Conn.

5. The Pre-School Child in Piano Study. Louise Robyn, American Conservatory of Music, Chicago, Ill.

3:15—Organ and Choral Session. Grace and Holy Trinity Cathedral. D. A. Hirschler, College of Emporia, Emporia, Kan., Presiding.

Subject: The Increasing Importance of the Choral Arts in the American Scheme.

1. The Challenge of Choral Music in the Public Schools. Carol M. Pitts, New Jersey State Teachers College, Trenton, N. J.

2. Choral Music and the Federal Music Program. Earl V. Moore, Director, WPA Federal Music Program, Washington, D. C.

3. Program of Organ and Choral Music by Arthur Poister, Organist, Oberlin College, Oberlin, Ohio, and the Memorial Boy Choir of Grace and Trinity Cathedral, Mabelle Glenn, Director.

5:00—Executive Committee Meeting, Dining Room No. 3, Friday Evening, Dec. 29.

7:30—Annual Banquet, Grand Ball Room. Toastmaster, Howard Hanson, Rochester, New York.

Speaker, Canon C. Winfred Douglas, Denver. Program—Frank Mannheimer, Pianist, and the Lombardi Quartet.

4. Address: Canon C. Winfred Douglas, 'The Civic Symphony as an Educational Project'

Saturday Morning, Dec. 30

9:00-10:30—Academic Degrees for the Teachers of Musical Skills. Music Room. Chairman, Theodore M. Finney, University of Pittsburgh.

1. Osborne McConathy, Glen Ridge, New Jersey.

2. Carl Bricken, University of Wisconsin.

3. Walter Hodgson, Mount Union College.

9:00-10:30—The Place of the Private Conservatory in American Musical Life. Grand Ball Room.

Allen Spencer, Dean, Amer. Cons. of Music, Chicago, Presiding.

1. Building the Private School of Music. Florence Lamont Hinman, Director Lamont School of Music, Denver, Col.

2. The Independent Music School—A Clearing House for Community Music. Lyman P. Prior, Dean, Jacksonville, Florida Conservatory of Music, Jacksonville.

3. Problems of the Private Conservatory or the Independent School of Music. Allen Spencer, Dean, American Conservatory of Music, Chicago, Illinois.

4. Public School versus Conservatory Music Teaching. J. Bertram Bell, Director, Detroit Conservatory of Music, Detroit, Michigan.

5. The Small School—Its Nurture and Care. Jeannette Tillett, President, Fort Worth Conservatory, Fort Worth, Texas.

10:30-12:00—Musicology Session. Grand Ball Room. Philip G. Clapp, Chairman, Mid-Western Chapter, American Musicology Society, Presiding.

1. Whither Musicology? Philip G. Clapp, University of Iowa, Iowa City.

2. Pitch as a Function of the Duration and Extent of Frequent Modulation. A. Pepinsky, University of Minnesota, Minneapolis.

3. Musical Interlude—Thaviu String Quartet. Samuel Thaviu, First Violin. Sol Bobrov, Second Violin. Harold Newton, Viola. Karl Fruh, Cello.

4. Changes in the Approach to Bach. Hans H. Rosenwald, Chicago Musical College.

5. An Unexplored Field in Musicology. Donald Ferguson, University of Minnesota, Minneapolis.

12:00—Luncheon—Under the Auspices of the National Federation of Music Clubs. Trianon Room. Mrs. Vincent H. Ober, National President, Presiding. Speaker: Karl Krueger, Conductor, Kansas City Philharmonic Orchestra.

12:00—Luncheon—Pi Kappa Lambda, National Honorary Society. Hotel President.

Saturday Afternoon, Dec. 30

1:00-3:00—Piano Forum. Grand Ball Room. Frank Mannheimer, London, England, Presiding.

1. Neglected Works in the Piano Literature. Frank Mannheimer.

2. Clementi and the English School of Piano Playing. Hugh Williamson, Director of Music, University of South Carolina, Columbia, S. C.

Three-Day Session to Include Concert by Philharmonic with Mr. and Mrs. Hughes as Soloists —Many Noted Speakers and Artists to Be Heard —Forums Scheduled

3. Musicales Interlude: Sonata in E flat, Carl A. Freyer, University of Kansas (First Award in Composition Contest of the National Federation of Music Clubs, 1939). Lucille Wagner.

4. Principles of Piano Practice. Egon Petri, 5. Leschetizky, the Man and Pedagogue, As I Knew Him. Sidney Silber, Sherwood Music School, Chicago, Illinois.

1:00-3:00—String and Chamber Music Forum. Music Room. Samuel Gardner, Juilliard School of Music, New York City, Presiding.

1. The Approach to Violin Study Through Harmonic Thinking. Samuel Gardner.

2. Violin Curricula in the North Central Association of Colleges. Clifford A. Cook, Judson College, Marion, Alabama.

3. Demonstration of Beginning Violin Class Teaching. George Keenan, Teacher of Instrumental Music, Kansas City Public Schools.

4. "Chamber Music Struggles for a Permanent Place in the Musical Sun." Waldemar Gelitch, University of Kansas, Lawrence.

5. Recent Developments in the Appreciation of Chamber Music. Eddy Brown, Director of Music, Radio Station WQXR, New York City.

1:00-3:00—Voice Forum. Tea Room. Homer G. Mowe, American Academy of Teachers of Singing, New York City, Presiding.

1. Who Is Responsible for the Singer's Musicianship? Earle G. Killeen, University of Minnesota, Minneapolis, Minn.

2. The Why and the How of Staccato. Walter Allen Stults, Northwestern University.

3. High-Speed Motion Pictures of the Human Vocal Chords. A film from the Bell Telephone Laboratories, New York City.

4. Speech—Song—Sanity. Walter Bates, President, Canadian Singers Guild, Toronto, Canada.

3:00—General Session. Grand Ball Room. Theory and Composition Forum. Arnold Schoenberg, Presiding.

1. Ear Training Through Composing. Arnold Schoenberg, University of California.

2. Fundamental Principles of Theory Teaching. Karl W. Gehrken, Oberlin College, Oberlin.

3. The Teaching of Theory in High Schools. Vincent Jones, Director, Department of Music Education, Temple University, Philadelphia.

4. Modern English Music. Arthur Bliss, London, England.

5. Prizes versus Commissions for Composers. Gardner Read, Evanston, Illinois.

3:30—Executive Committee Meeting. Dining Room No. 3.

4:30—Annual Business Meeting of the Music Teachers National Association. Tea Room.

1. Report from the Council of State and Local Presidents.

5. Announcement of the New Officers of the MTNA for 1940.

6:00—Executive Committee Meeting. Tea Room.

8:30—Joint Recital. Edison Hall. Ilza Niemack, Violinist. Egon Petri, Pianist.

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THE VASSAR EXPERIMENTAL THEATRE PRODUCTION OF 'ORFEO'

Orpheus Leads Euridice from the Elysian Field to Earth, with the Chorus of Blessed Spirits in the Background, in Scene Two from Act Two of the Vassar Theatre's Production in Pantomime of the Gluck Opera

POUGHKEEPSIE, Dec. 20.—The Vassar Experimental Theatre, in its first production of this season, on Dec. 8 and 9, presented an interpretation of Gluck's opera, 'Orfeo', in which no word was spoken. The action of the music was performed in movements of pantomime and dance. The score was heard in recordings. Against the discipline of this musical pattern the acting pattern was laid. Esther Porter Power directed the production. She is the production director of the Vassar Experimental Theatre. 'Orfeo' was selected for the beauty of its music, and the simplicity of its story. The interpretative choreography was

under the direction of Mary Elizabeth Whitney, of the Physical Education Department, former pupil of Doris Humphrey and Charles Weidman. The simple unit setting used in several different arrangements was designed and executed by the Experimental Theatre group under the supervision of Martin W. Fallon. Mr. Fallon, the technical director of the Theatre, reinforced the backgrounds of each scene with strong, suggestive and colorful projections conceived by student designers. The original costumes and masks were created to help sustain the moods and emotional content of the music.

STATE MUSIC GROUP MEETS IN ROCHESTER

Association Holds Three-Day Convention—Clinics and Concerts Offered

ROCHESTER, N. Y., Dec. 20.—The New York State Music Association held its annual convention in Rochester on Nov. 30, Dec. 1 and 2 at the Eastman Theatre, the Eastman School of Music and Sagamore Hotel.

More than 1,000 pupils and school music supervisors took part in the programs and the clinics. Dr. Howard Hanson of the Eastman School of Music gave the address of welcome at the general session on Dec. 1, at the Eastman Theatre. Arthur R. Goranson, Jamestown, president of the association, and Dr. Russell Carter, Albany, state music supervisor, were present to conduct some of the clinics.

The delegates attended the Rochester Philharmonic concert on Nov. 30, and on Dec. 1 listened to the Eastman School Band, led by Frederick Fennell; the Eastman School Symphony, led by Dr. Hanson; and the Eastman School Choir, led by Dr. Herman Genhart. A school of adjudication was held on the afternoon of Dec. 2 at the Sagamore Hotel conducted by: Captain Charles O'Neill, bands; Dr. Victor L. F. Rebmann, orchestras; and Dr. Richard W. Grant, vocal music.

All-State Groups Present Program

On the evening of Dec. 2, at the Eastman Theatre, the all-state bands, orchestras and choirs presented a program that brought forth enthusiastic response from the large audience. Conducting were: Ralph Rush, director of instrumental music in the schools of Cleve-

land, O.; Dr. Paul White, associate conductor of the Rochester Civic Orchestra; Helen Hosmer, head of the music education department of the Potsdam Normal School; and Dr. Howard Hanson.

The New York State Music Association voted to return to Rochester for its 1940 clinic. Arthur R. Goranson was re-elected president of the association, and Frederick Fay Swift, of Ilion, was re-elected secretary-treasurer. Maurice Whitney of Hudson Falls was re-elected vice-president in charge of vocal music, and new officers elected were: Jesse Lillywhite of Southampton, L. I., vice-president in charge of bands; and Paul M. King of Snyder, vice-president in charge of orchestras.

Re-elected to the executive committee were: Raymond Russell of Canandaigua; E. L. Freeman, of Syracuse; Loretta Whiteman, of Cuba; James Garfield, of Potsdam; Ray Hasenauer, of Rochester; and John Fraser, of Seneca Falls. New members on the committee are: Dean Harrington, of Hornell; Mrs. Marjorie C. Hurlburt, of Wilson; Walter Beeler, of Ithaca; and Charles Robb, of Messina.

MARY ERTZ WILL

Metropolitan Opera Guild Plans Scholarship Fund

During the broadcast of the Metropolitan Opera Auditions of the Air on Dec. 10, Mrs. August Belmont, president of the Metropolitan Opera Guild, announced the formation of a new scholarship fund, started by the guild, which will offer added opportunities to audition winners. The fund will be used to give additional training in dancing, languages, and special stage work, to talented American artists now in the Metropolitan Opera Company. The selection of artists, amount allotted, and type of study involved, will be left to the discretion of Edward Johnson.

MUSICIANS CLUB ESTABLISHED IN MIAMI

Bertha Foster, Aided by Florida State Music Teachers Association and Others, Obtains Charter for Clubhouse and Home

MIAMI, Dec. 20.—Bertha Foster, dean of the school of music of Miami University, with the co-operation of the Florida State Music Teachers Association, and a group of prominent business men, has obtained a charter to establish a clubhouse and home for musicians in Miami, to be known as the Musicians Club of America.

Twenty-five acres of land, the gift of Mr. and Mrs. John F. Warwick of Miami, has been secured, architect's plans have been drawn and work on the building will probably soon be begun. Provision is being made for one section of the club to be set aside as a permanent home for musicians who have reached the age of 70 and wish to retire.

Because of the large membership expected, dues are but \$5 per annum. Sufficient sums from dues the first years are expected to pay the cost of erecting the first unit of the club house and improving the grounds. When the clubhouse has been completed and furnished it is expected that an income will be received from members who are guests, sufficient to pay the ordinary running expenses. All income not necessary for property or operating expenses will be used entirely for the support of members who have reached the age of seventy and are no longer able to earn and who have no other means of support. In order that this fund shall be as large as possible the by-laws provide that all officers and directors serve without compensation. Thus far, all the work of preparation, including legal service, has cost the organization nothing, so great is interest in the project. Additional land, twenty-five more acres, has been secured

by option, on which cottages will be built in which artists may compose or write. An endowment fund will also be sought.

Members of the first board of directors are: Charles H. Crandon, Dr. W. H. McMaster, Herbert Sawyer, H. H. Hector, George A. Price, Judge A. A. Godard and Bertha Foster. The committee which has been working with Miss Foster throughout the state of Florida is composed of Mrs. B. M. Byrd, Jacksonville; Mrs. Braxton Beacham, Orlando; Dr. W. E. Duckwitz, Stetson University, Deland.

Members of the advisory board are: Mrs. Crosby Adams, Bertha Bauer, Ernest Carter, Frances Ellicott Clark, Mildred Dilling, Charles H. Doersam, P. W. Dykema, Will Earhart, Gertrude Evans, Henry Fillmore, Percy Grainger, Henry Gregor, Howard Hanson, Sydney Homer, Edwin Hughes, Jose Iturbi, Mrs. Edgar Stillman Kelley, A. Walter Kramer, Josef Lhevinne, Leonard Lieblich, Guy Maier, Mana-Zucca, Richard McClanahan, Cameron McLean, Earl V. Moore, Helen Norfleet, Mrs. Vincent Ober, Geoffrey O'Hara, Ruth Haller Ottoway, Carl Ruggles, Mme. Olga Samaroff-Stokowski, Carleton Smith, Sigmund Spaeth, W. S. Sterling, Dean D. M. Swarthout, Oscar Thompson, Arnold Volpe and Reinald Werrenrath.

WANDA MACDOWELL

Concerto Concerts at Juilliard

Members of the faculties of the Graduate School and of the Institute of Musical Art of the Juilliard School of Music, together with the orchestras of both schools, will present five concerto concerts this year in the concert hall of the school as the annual subscription course. The twenty-one artists participating include: Georges Barrère, Edouard Dethier, Lonny Epstein, Evan Evans, Carl Friedberg, James Friskin, Marcel Grandjany, Charles Hackett, Ernest Hutcheson, Sascha Jacobsen, Florence Page Kimball, Hans Letz, Josef Lhevinne, Rosina Lhevinne, Louis Persinger, Felix Salmond, Alexander Siloti, Albert Spalding, Albert Stoessel, Oscar Wagner and Willem Willeke. The first concert was given on Dec. 20, and the four remaining are scheduled for Jan. 24, Feb. 10, March 13 and April 10.

Berkshire Academy Members Hold Conference



Nilsson

Some Members of the Faculty of the New Berkshire Academy Hold Conference at Symphony Hall in Boston. Seated (Left to Right), F. Gillet, First Oboe; Richard Burgin, Concertmaster; G. Mager, First Trumpet; Dr. Serge Koussevitzky, Conductor of the Boston Symphony and Director of the Berkshire Music Center; G. Laurent, First Flute; J. Bedetti, First Cello. Standing Are (Left to Right), J. LeFranc, First Viola; V. Polatschek, First Clarinet; R. Allard, First Bassoon; W. Valkenier, First Horn, and J. Reichman, First Trombone. All Are Members of the Boston Symphony